musical

COURIER

What Price Symphonic Careers?

Plans for Federation Biennial

Pelleas and New Aida At "Met"

MARCH 1, 1949

25 cents

Hans Barth, Pianist, Pedagogue and Composer

STUDY IN BRASS . . . at the Manhattan School of Music, which has students from 36 states and many foreign countries. A horn quintet rehearses under the guidance of its coach, Robert Schulze, member of the New York Philharmonic's horn section. A recent general activity of the school was the broadcast on Feb. 22 of a concert of American music from the Hubbard Auditorium as part of WNYC's American Music Festival. Harris Danziger was orchestral conductor, Hugh Ross, choral conductor, and Vera Franceschi, pianist, the Madrigal Group, Lois McCauley, soprano, women's voices and a mixed chorus were featured. Janet D. Schenck is the school's director. (Photo by Paul Parker.)

YOUTHFUL SOLOIST . . . Suzanne Kaleb, 15 year old pianist, with Dr. Leopold Prince, conductor of the City Amateur Symphony Orchestra, under whose baton she played the Mendelssohn Concerto No. 1 at the American Museum of Natural History. Suzanne is a pupil of Hedwig Rosenthal.

LORETTA and MURRAY DRANOFF . . duo-pianists will appear March 18 in the Mozart Double Concerto in E flat major with the Connecticut Symphony under Daniel Saidenberg at Bridgeport, Conn. The two are from the studio of Clarence Adler. (Photo by Bruno of Hollywood.)

POST-PERFORMANCE GATHERING . . . A group of young American artists under direction of Mignon Spence after a performance of La Boheme in English at the Mt. Kisco (N. Y.) High School Auditorium. L. to r.: Nicola Nicolai, Hugh Reynolds, Lula Confer, Ivan Basilevsky, Miss Spence, A. Bent Estrada.

Roving with The Artists

In Concert, Opera and Recital

SERGEI MATUSEWITCH, concert accordionist, presented a recital at Times Hall on Feb. 25, playing a program of Bach, Chopin, Achron, Gart and Matusewitch. His January appearances included one with Lucy Monroe for The Lighthouse (Association for the Blind) and a program at the Marine Hospital, Staten Island. On Feb. 12 he played at Washington Irving High School.

EUROPEAN GUEST . . . Emma Foos, contralto from America, who appeared recently with the Pfalz Orchestra at Ludwigshafen-am-Rhein, conducted by Generalmusikdirector Dr. Bernhard Gonz, is shown being congratulated by him after her performance of arias by Gluck, and Brahms, Wolf and Strauss Lieder. Miss Foos has been engaged for a return concert tour next summer.

COMPOSERS whose works were played in a concert at Carl Fischer Concert Hall under auspices of that publishing firm and broadcast from the Hall for the first time over WNYC on Feb. 13 were, l. to r., seated, Andor Foldes and Virgil Thomson; standing, Peter Mennin, William Bergsma, and Norman Dello Joio. Concert formed part of 10th annual American Music Festival series over municipal station. (Photo by Ben Greenhaus.)

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FINNISH MASTER HONORED . . . A bust of Jean Sibelius by Waino Aaltonen, Finnish sculptor, was loaned by its owner, Carlton Smith, director of the National Arts Foundation (center, left), for exhibition at a reception given at Finland House, N. Y., by Dr. K. T. Utila, Minister from that country to the U. S. (right) and Mme. Utila (center). They are seen greeting Mme. Elisabeth Rethberg, soprano (left), who was among the many guests attending. Among Scandinavian artists present was Eva Gustafson, contralto, who will make her American debut in Toscanini's broadcast performances of Aida with the NBC Symphony. (Acme Newspictures.)

Taxes in the Air

This is a period of conflicting theories as to whether the tax load should be lightened or made heavier—and how such steps would affect the national economy. There is one form of levy now under discussion which directly concerns music—the admissions tax. A bill introduced into the House of Representatives recently by Joseph W. Martin, Jr., minority leader, would reduce it from twenty to ten per cent.

Almost all persons connected in any way with music would be considerably relieved if that reduction were to be made. The added ten per cent now in force affects box office purchases to a great extent. While it is argued that whatever the levies those able to attend concerts and opera will do so in any case, the heretofore mounting budgets for general living expenses have pared down the sums which most people can allot to such activities. Added to mounting production costs that face the symphonic, operatic and other organizations, the prospect of a narrowing audience presents a not too hopeful picture. Musical managers the country over have begun to clamor for some relief in taxation.

It may be argued that high taxes cause patrons of the arts more easily to lavish sums on musical enterprises, when they would be otherwise absorbed by excess profits and other levies. However, even the slightest recession or slight breathing point in the development of our economy might cause many wealthy persons to retreat from such philanthropic enterprises, if the recent early 'thirties are any criterion.

In that case, the saving of musical institutions—and carrying them on—would again largely devolve upon the bulk of the population. It would certainly assure the retention of such patrons in larger numbers if their habit of attending fine musical events were not penalized unduly.

Making Touring Opera Pay

While many major opera companies—owing to mounting costs of operation, and increased salaries—have been under difficulties in making ends meet, the San Carlo Opera Company, under the direction of Fortune Gallo, continues its tours with the usual good luck that seems to attend most of that manager's enterprises. The company recently opened its 1949 itinerary with a ten-day engagement at the Boston Opera House that attracted some 35,000 opera-goers.

"It is the American public that buys tickets at the box-office which maintains our organization," Mr. Gallo said in explanation of his success. "We have no 'angels' except our opera patrons, who have faith in our performances."

A week's visit to Montreal followed, where again large audiences filled His Majesty's Theatre for the series. After several more weeks of travel the company will return to New York for a limited engagement at the Center Theatre in Radio City.

The San Carlo Opera, like Time, "marches on," despite any increased tariffs that may attend its lyrical course.

Honoring a Music Patron

One of the pleasant occasions of the season was the public dinner given on Feb. 27 by The Bohemians in honor of Walter W. Naumburg, and "in recognition of his outstanding services to American music and musicians." The proceeds were given to the Musicians Foundation established by this New York musicians' club in 1914 to provide financially for needy professional artists. The program included solos by Benno Moiseiwitsch and Elena Nikolaidi, as well as works by Bach and Paganini played by a score of notable violinists and two pianists under Daniel Saidenberg's direction, and the Saint-Saens Carnival of the Animals with Georges Enesco conducting, providing the tonal "spice" of the occasion.

It was fitting to pay tribute to Mr. Naumburg, as the Walter W. Naumburg Foundation which he established in 1925 in memory of his father, Elkan Naumburg, noted music patron, has done a great work in the intervening quarter of a century. It has sponsored annual competitions by which New York debut recitals are awarded to young artists, thus launching many substantial talents on their careers.

In addition to the work of the Foundation, Mr. Naumburg and his brother George annually sponsor four free orchestral concerts in Central Park in memory of their father, which provide opportunities for the public to enjoy outdoor music.

Two years ago Walter Naumburg established a Chair of Music at Harvard, his Alma Mater.

The tradition of private sponsorship of music and other arts in this country is worthily maintained by this and other large-spirited families. It is a demonstration of the fact that a practical substitute has been found for the State and municipal sponsorship of European cities, which operates unobtrusively and yet with true American efficiency to attain the same ends.

ON THE COVER

Hans Barth, noted pianist, composer and inventor of the portable quarter tone piano, will give his Refresher Courses for piano teachers in five cities next summer—in Durham, N. C., June 22-29; in Memphis, Tenn., July 6-14; at the Chicago Musical College, Aug. 2-11; in New York City, at the Carl Fischer Concert Hall, Aug. 15-23, and in Providence, R. I., Aug. 25-Sept. 2.

Mr. Barth has concertized in this country and Europe, including recitals in Carnegie and Town Halls, and has been soloist with many symphony orchestras; he played his own concerto with the Philadelphia Orchestra under Leopold Stokowski.

This winter he is artist-teacher at the Miami Conservatory of Music, and is completing a work for piano and orchestra.

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March 1, 1949
Seventieth Year

FACING THE MUSIC

By Harold C. Schonberg

In his newly-published *The Book of Musical Documents*, Paul Nettl, because of space limitations, skims briefly over the Elizabethan and Stuart periods. He cites Melville's curious and revealing account of Queen Elizabeth's prowess as a virginal player, and two or three Shakespearean excerpts about music. That is about all, though in all truth a book in itself would be necessary to do justice to the topic. Indeed, book-length studies of Shakespeare and music have often been done.

Music was an integral part of the Elizabethan's life; it was no more esoteric than food or drink. When a poet or writer discussed it, it was not with the self-conscious, sentimental and rather uncomprehending manner of the Romantic and many modern poets. Music in those days was even considered utilitarian. More than that: it was actual physic. "Tune thy cheerful voice to mine," wrote an anonymous poet in 1618, "Music helps digesting. / Music is as good as wine, / and as fit for feasting. / Melody now is needful here. / It will help to mend our cheer."

IT is too bad, though, that Nettl did not at least include William Byrd's eight eminently respectable reasons why one should learn to sing. Among those reasons, we discover that "The exercise of singing is delightful to nature, and good to preserve the health of man. It doth strengthen all the parts of the breast, and doth open the pipes. It is a singular good remedy for a stutting and stammering in the speech. The better the voice is, the meeter it is to honor and serve God therewith: and the voice of man is chiefly employed to that end." But, after all, Byrd was a professional musician, and it was to his interest to arouse musical desires. The same holds true for Thomas Morley, whose famous passage in his *Plaine and Easie Introduction to Practicall Musicke* (1597) is a specimen of what surely must be the first of the "They laughed when I sat down at the piano" genre.

The poets, however, made musical terminology their own, well knowing that it would be understood by all classes of readers. Sidney, Spenser, Drayton, Shakespeare, Jonson, Marlowe — all constantly turned to music as a means of poetic imagery. Herrick, perhaps the greatest lyric writer of his age, must have had a sensitive ear. Scattered through *Hesperides* are many epigrams that express his exasperation with musical excess. "Sing me to death, for till thy voice be clear, / 'Twill never please the palate of mine ear," he writes; and the following couplet tells what he thinks of blatancy: "The mellow touch of music most doth wound / The soul when it doth rather sigh than sound." Perhaps he was thinking of the modern music of 1640 and comparing it with the good old days of Dowland, Gibbons and Campion.

References to the musical abilities of birds are one of the features of the age. By 1600 they were not merely winged creatures but "lyric choristers of the wood, who warble cheerful notes" (Robert Heath, 1650). Nightingales specialized in chanting vespers (John Cleveland, 1653). The feathered fowl in Drayton's *Polyolbion* (1613) performed like virtuosi: the throstell sings with shrill sharps; the woosel (now called ouzel), very discriminating, selects different tunes from other birds; the merle (blackbird) plays only on his dulcet pipe. Drayton pursues these fancies through a whole ornithological list, no more of which shall be reproduced here.

But the *reductio ad absurdum* of the musical powers of birds came in Richard Crashaw's *Musicks Duell* (about 1646). This poem, a free translation of Latin verses by one Famianus Strada, deserves attention for several reasons. For one, it is little known. For another, it is full of musical expressions and feats of virtuosity that will interest present-day musicians. Also, it is one of the worst poems in the English language. In 1646 the Stuart period was nearly over; the first fine careless rapture of the Elizabethans was a thing of the past, and a tired, decadent note had arrived. Lyric poets, of which Crashaw pretended to be one, seized anew old conceits by Donne, Jonson or Shakespeare, and only succeeded—with but rare exceptions like Phineas Fletcher and one or two others—in emphasizing the bareness of their own imaginations. Crashaw started out with an old idea to begin with: he amplified it to such a ridiculous attempt that it is unconscious burlesque.

THE "duell" takes place between a virtuosic lute-master and a nightingale. This "sweet lute's master" is minding his own business, musing under an oak tree at the end of a day. For some reason he has his instrument with him. He plays a "sweet *Praeludium*"; he "lightly skirmishes on every string." The nightingale decides to show him a trick or two, so

. . . straightway she
Carves out her dainty voyce as readily,
Into a thousand sweet distinguish'd Tones,
And reckons up in soft divisions,
Quicke volumes of wild Notes; to let him know
By that shrill taste, she could doe something too.

Now the musician is exasperated. He plays again, more forcefully, but does not realize the accomplishments of our nightingale, who

. . . measures every measure, every where
Meets art with art; sometimes as if in doubt
Not perfect yet, and fearing to be out,
Trails her plaine Ditty in one long-spun note,
Through the sleeke passage of her open throat:
A cleare unwrinkled song. . . .

Not without reason, the musician is "amazed that from so small a channel could be raised the torrent of a voice whose melody could melt into such sweet variety." He, nettled, picks up his lute, and

Straines higher yet; that tickled with his rare art
The tattling strings (each breathing in his part)
Most kindly doe fall out; the grumbling Bass
In surely groanes disdaines the Treble's Grace.
The high-perch't treble chirps at this, and chides. . . .

Undismayed, the nightingale

Then starts she suddenly into a Throng
Of short thicke sobs [sic], whose thundring volleys [sic] float,
And roll themselves over her lubricke throat
In panting murmurs, still'd [distilled] out of her Breast,
That ever-bubbling spring. . . .

After thirty-five more lines of similar wording in Crashaw's best lyric vein, the "musitian" is shamed and angered. For the last time, he raises his lute and plays in a manner that recalls Apollo, the nine Muses, the music of the spheres, Helicon, Hebe and the celestial choir. His lute cooperates:

The humourous [emotional] strings expound his learned touch,
By various Glosses; now they seem to grutch,
And murmur in a buzzing din, then jingle
In shrill tongu'd accents: striving to be single.

He ends, fifty-two lines after this; a "full-mouth *Diapason* swallowes all." This done, his brow presumably bespangled with perspiration and his eyes transfixing the presumptuous nightingale with a challenging glare, he "lists what she would say to this." So the nightingale prepares for an all-out effort. "She summons all her sweet powers for a Note." But alas! how can she, with "one poore simple voyce, rais'd in a Naturall Tone" match "all those wild diversities of chatt'ring stringes?" No: her "sleeke throat" cannot approximate man's art; and the poem ends on a sad note when the bird, trying to match the ungallant lutenist,

. . . failes, and failing grieves, and grieving dyes.
She dyes; and leaves her life the Victor's prize,
Falling upon his Lute; O fit to have
(That liv'd so sweetly) dead, so sweet a Grave!

Which is one of the earlier recorded examples of one prima-donna being struck dead by jealousy when unable to duplicate the work of another. But we can always cheer up by leafing through genial Herrick and pausing at his verses in praise of music. "Fall on me like a gentle dew," he writes; and, having listened, continues:

With full delight
I leave this light
And take my flight
For Heaven.

The most beautiful meditation, however, is in Browne's *Religio Medici*: "It is my temper, and I like it the better, to affect all harmony. . . . For myself I do embrace it; for even that vulgar [popular] and Tavern-Musick, which makes one man merry and another mad, strikes in me a deep fit of devotion, and a profound contemplation of the First Composer. . . . I will not say, with Plato, the soul is an harmony, but harmonical, and hath its nearest sympathy unto Musick."

WHAT PRICE SYMPHONIC CAREERS?

ORPHEUS IN THE HINTERLANDS

The Case of the Poor Orchestral Musician, Told by One Who Shared His Fate

By FRANK MELE

EVER since conductor Louis Antoine Jullien set a thousand mouths a-gaping with his diamond-studded baton and velvet gloves back in the 1840's, symphony musicians have been vanishing in a cloud of sound at the down-beat.

No one actually sees the phenomenon with the naked eye. But it does happen. The disappearing act takes place in the minds of the concert-going public when the showman conductor appears on the scene. The tradition of absolute power and glory, of hocus-pocus and ritualistic legerdemain is still with us in the person of the "modern" conductor. And symphony musicians have by now been so depersonalized that in the public eye they are merely a sort of patternistic background for the gorgeously-tailored fellows who wave the magic wand that never makes an audible mistake.

Shifting the spotlight away from the podium is a little difficult. The mechanism has rusted facing that spot, and it wants oiling badly. But it's worth the effort to have a good, sharp look, for a change, at the men (and women) who are contributing their lives and talent to the symphony orchestra. The latter is a magnificent organism which seems to appear in focus briefly, and only twice: first, when it is tuning up (all by itself), and then, an hour or two later, when it rises to its feet for a few seconds after having been invited by the maestro to *share* the applause after he has taken numerous solo bows!

How the Saga Starts

The orchestral musician begins early, often not long after he is weaned, to saw one stick cross-wise with another. His genius is recognized immediately. A rare fit of generosity seizes some relative—perhaps an uncle—who presents the child with a Czechoslovakian fiddle, worth maybe six dollars and forty-nine cents. But to this sadistic donor, it's worth ten times the price. He can help direct operations from a safe distance and enjoy the parents' discomfort like a true epicure. The child's first bouts with that dynamo of shrewish sound are very trying indeed.

Private lessons with a competent teacher soon begin to make serious inroads upon the family resources. They will cost anywhere from one to ten dollars apiece.

Destiny Steps In

A few years pass, and now a curious thread of destiny begins tugging at the potential orchestral player. He begins to find the amateur groups and the school orchestra more and more absorbing. Two major incidents occur. One is the purchase of a better instrument. The other is that which makes music so poignantly human, that helps keep mankind's marbles together. It happens on the day that the conductor of the high school orchestra puts Dvorak's New World Symphony on the music stands.

Now the parents really begin to worry. For quite some time it has been evident that Georgie missed being a child prodigy by a wide margin. Yet, all well-meant advice about preparing for some "legitimate" profession comes dribbling back out of both his ears. Poor papa and mama! Their cherished hopes of one day getting free medical treatment or legal advice begin to wane. Gradually they settle into a kind of apathy, a mild disillusion.

Approaching the Audition

One evening the young recalcitrant asks them to help him through music school. The idea filters laboriously through the parental trauma. Rather absent-mindedly they nod.

Four to six years are spent in concentrated instrumental practice and the study of related subjects in music. At the end of this time, if our performer has made sufficient progress to warrant a crack at a good orchestra, he begins to make inquiries about possible openings. Assuming he has made the necessary contact, he appears later before the conductor.

At the audition he is expected to show whether he can meet most of the requirements of the profession. Principally, these include general mastery of his instrument, ability to read complicated parts at first sight, and capacity for synchronizing his playing with that of the others (determined by how well he follows the conductor's stick). There are other factors, noted as a matter of course, such as tone quality, sensitivity to nuances (shades of volume), and phrasing—the latter very important, and comparable to the highly developed metric sense of great orators.

An Orchestral Contract

If the audition has gone well, he is given a contract for a season or two. The season extends over the cold months and may last from 20 to 36 weeks, depending upon the orchestra. Sometimes an engagement will take the musician 500 to 2,000 miles away from home.

Upon arriving in the community where the orchestra plays, he begins the frantic search for quarters in an undoubtedly over-populated city. Finally, in despair he may compromise with some cross-grained landlady by taking one or two moldy rooms in exchange for the rare privilege of being allowed to practice an hour or two per day. And it is made clear that this must be done discreetly, with a mute, when neither night nor day-sleepers are abed.

The difference between first rate and "secondary" orchestras is sometimes purely academic. American standards are so high that the gap between the two is hardly noticeable. But our musician, who has got himself a job in a "secondary" orchestra, is probably going to find it rough going after the season is over. Salaries ranging from $1,500 to $2,000 per season are hardly adequate for year-round subsistence. In the major orchestras, salaries are more adequate for a small number of lucky individuals.

A few of the more fortunate musicians are able to augment their orchestral earnings by radio work, it is true. But not many stations, even in sizable cities, maintain studio orchestras. Those that do usually have small utility combinations which can absorb only a small percentage of a symphonic group. Teaching? This is generally impossible for the itinerant musician. It takes too long to build up a class. Even for the one who plays in his home town orchestra, private teaching can be a very capricious affair.

ORCHESTRA MEN . . . They accept the vagaries of life, the responsibilities of art, with a lively conscience. A rehearsal of the Philadelphia Orchestra, with Marcel Tabuteau, first oboist, in foreground. (Photo by Adrian Siegel.)

Obviously, the standard of living of the average orchestra musician is not to be envied. Yet the amount of time, money and energy spent in preparing for an orchestral career compares more than favorably with that spent in preparing for law or medicine. No wonder parents of prospective symphony musicians are so apt to regard their offsprings' futures with a jaundiced eye!

Since music is based on vibrations, a blend of frequencies and tonal colors calculated in the mysterious laboratory of the composer's creative consciousness, the resulting product can and does alleviate, if not heal, subtle sores and irritations not reached in any other way. Yet, strangely enough, the man who has spent his life learning how to project these healing rays is held in less regard than the individual who has coined some idiotic advertising catch-phrase at $20,000 per year.

The orchestral musician is still held by some to be a sort of clever vagabond, a minstrel to be repaid with an occasional meal. The truth is, usually, that he is a high type of individual who accepts the vagaries of modern life with remarkable equanimity and the responsibilities of art with a lively conscience.

Care of Rarer Instruments

The players of the lesser known instruments in the symphony orchestra are often regarded by the uninitiated simply as visual accessories to a pageant. They may be found interesting, in a casual way, but as a sort of obscure folk who happen somehow to have acquired a peculiar instinct for sounding a peep, a toot or a drum-beat at the right time.

Few persons know, for example, that in order to study the oboe a student may have to travel thousands of miles; that one or two French families make most of the really good examples of those instruments in the world; and that, once having attained the necessary skill, an oboist must also be prepared to make his own repairs and delicate adjustments. Often out of despair at the lack of materials for reeds in the domestic markets he will search out foreign sources at much personal cost and effort. Finally, all competent oboists must know how to make their own reeds, a procedure that is an art in itself. Remember this when you next hear that antique Oriental sound. It didn't flow from the conductor's little finger, but from an integrated being, part man, part instrument, a minor god with his heart in his lips.

Why does a player remain a symphony musician in spite of all the economic and emotional difficulties that the profession entails? I'll answer that in part. He likes music, and he likes people. He is a social being in the highest expressive sense. He enjoys creating a society of civil sounds together with his colleagues, and of giving the best of it, later, to his audience. When one has become proficient enough to play a part in re-creating masterpieces, he is strangely reluctant to discontinue the experience.

Visiting the Artists' Room

If you are one of those who goes backstage after concerts, don't be satisfied next time with that crumb from the conductor. Go seek out the orchestral musician. It can be rewarding. At first he may be startled—he isn't used to this sort of thing. But if you handle him nicely, you may learn a lot and he will be very pleased. Sometimes you will find one who is not only master of his instrument but who knows more in his particular field than the conductor does.

In any case, single one out and look him up. At your request he will tell you something about the history of his instrument and about those craftsmen who have played a part in its development. You will be surprised at the number and persistence of the unsung geniuses who have worked such wonders with wood, coiled brass, strings, and love.

Once you come to know a musician, your interest will help restore him to a more proper likeness. He deserves this, at least. It is he, after all, who helps pluck us out of the acrid dust-cloud of the daily life-struggle. His devotion brings us the best in music—and some of our most unforgettable hours.

Frank Mele is a former member of two American orchestras and played under internationally famous guest conductors. Since 1943 he has been dividing his time between writing short fiction, playing in the Modern Art String Quartet and directing the annual Woodstock Festival of New Chamber Music. He lives in Woodstock, N. Y.

Paray for Pittsburgh Symphony

Paul Paray, the French conductor, has been engaged to lead the Pittsburgh Symphony Orchestra for ten weeks in 1949-50. Other guest conductors will be Victor De Sabata and Vladimir Bakaleinikoff. Mr. Paray appeared for two weeks with the organization last year.

In the same city William Wymetal has been engaged for the third consecutive year as managing director for the Civic Light Opera Association of Greater Pittsburgh.

Goethe Convocation Plans

CHICAGO. — The Minneapolis Symphony Orchestra, conducted by Mitropoulos, has been engaged for the musical portion of the international Goethe Convocation, to be held June 27 to July 17 in commemoration of the bicentennial of the great writer.

Music as Aid to Peace to Be Theme of 25th Music Clubs' Biennial in Texas

(Center), Mrs. Royden J. Keith, Chicago, president, National Federation of Music Clubs; upper right, Mrs. Ada Holding Miller, Providence, R. I., vice-president; upper left, Mrs. Ralph Comstock, Pocatello, Idaho, vice-president for Central Region and board member; lower left, Mrs. A. A. Coult, Nashville, Tenn., vice president for Southeastern Region; lower right, Mrs. Ronald A. Dougan, Beloit, Wis., vice-president for Central Region, board member and State president. (Keith photo by Merill Chase—Town House Studio, Chicago.)

A PARTICULARLY festive atmosphere will characterize the 25th Biennial Convention of the National Federation of Music Clubs to be held in Dallas, Tex., March 27 to April 3, for the occasion will mark the Golden Anniversary of America's and the world's largest musical organization.

Again, as in the past, an impressive roster of artists will entertain, choruses from many states will be heard in inspiring programs and instrumental ensembles, both amateur and professional, will be heard. As a climax the Dallas Symphony Orchestra under its brilliant young conductor, Antal Dorati, will present a complimentary program at Fair Park Auditorium. This will include the presentation of William Schuman's Sixth Symphony, with the composer in attendance, and Kodaly's Psalmus Hungaricus with Gabor Corelli as soloist and a chorus of several hundred voices.

Religious Music and International Ties

There will be many gala events, including luncheons featuring the typical foods and decorations characteristic of the various sections of Texas, and a Play Day when the hundreds of delegates will tour Dallas' famous gardens and visit its Antique Row.

Three major emphases will be evidenced in the convention program. In accordance with the keynote sounded by the present National President, Mrs. Royden J. Keith of Chicago, early in her administration, there will be pronounced stress upon religious music as a medium for the promotion of international goodwill. Indeed the slogan for the Convention is "Music, the Handmaiden of Religion; Religion, the Handmaiden of Peace."

"Youth Days"

Serving this particular objective, the program will open on March 27 with a sacred concert entitled The Church Comes Singing, which has been arranged by the Federation's National Chairman of Church Music, the eminent hymnologist, Dr. Alvin F. Brightbill. Chloe Owen, soprano, will be soloist for this event, and massed choirs will present selections drawn from the finest of religious musical literature.

The daytime programs of March 28 and April 2 will emphasize another objective of Mrs. Keith's administration. They will be "Youth Days," the former dedicated to the Student Division and its activities, the latter to the Junior Division. Presentation of student winners in various Federation events and a discussion panel dealing with the obligation of adults to the young musician and of young musicians to the musical life of the country will be among the events on Student Day. A massed Junior Chorus and orchestra will perform on Junior Day and winning compositions by 'teen age and younger composers will be presented by Juvenile performers, and on both days challenging addresses will spur the young people on to higher artistic achievements.

Friday, April 1, will be International Day, with Latin-American relations emphasized at an International luncheon, and America's role in the international music scene discussed at an afternoon panel.

Artists and Ensembles

Between and during these special days there will be glamorous programs presented by a distinguished array of artists and by more than a score of choruses and instrumental ensembles, representing 16 states. Major artists featured will include Vronsky and Babin, duo-pianists, appearing on the evening program of March 28, when the convention formally opens; Polyna Stoska, Metropolitan Opera soprano; Mack Harrell, Texas-born baritone, also of the Metropolitan; Ida Krehm and Eunice Podis, pianists, both Federation Young Artist winners; Carroll Glenn, violinist, also a Federation winner; Miss Owen, to whom reference was made earlier; Donald Gramm, bass-baritone, who was the initial winner of the Paul Lavalle scholarship, and the Vielle Trio, an interesting group specializing in music of the Middle Ages, who will be assisted by DuBose Robertson, tenor.

Choral groups scheduled to appear are: the College Choir of Florence State Teachers College, Florence, Ala.; Tucson (Ariz.) Boys Choir; Home Economics Chorus of Montgomery County, Ind.; College Choir of Bethel Women's College, Hopkinsville, Ky.; Matinee Musical Choral Club of Alexandria, La.; Tuesday Morning Musicale Chorus of Jackson, Mich.; the "Early Risers," a Junior group from St. Louis, Mo.; the Mississippi Southern College Vesper Choir of Hattiesburg; the Apollo Chorus of Great Falls, Mont.; Guilford College (North Carolina) A Cappella Choir; Mendelssohn Male Chorus of Provo, Utah; Madison College Glee Club of Harrisonburg, Va.; Philomel Singers and the Seattle Treble Clef Chorus of Seattle, Wash.; English Madrigal Singers of Clarksburg, W. Va.; Florentine Opera Chorus of Milwaukee, Wis., and six groups from the entertaining state, Texas. These include the San Benito A Cappella Choir, the Modern Choir, of Texas State College at Denton, the Madrigal Singers of North Texas State College, Denton; the Melody Maids of Beaumont; the Baylor University A Cappella Choir of Waco and the Apollo Boys Choir of Dallas.

Among the Speakers

Besides many speakers of distinction who will participate in discussion panels, there will be addresses by William Schuman, president of the Juilliard School of Music; Dr. Sigmund Spaeth; John Rosenfield, music critic of the Dallas News; Dr. Alton O'Steen of the University of Alabama faculty; Samuel Chotzinoff, music director of the National Broadcasting Company; Theos Cronk of the Westminster Choir College; Ray Green, executive secretary of the American Music Center; Clara Roesch Herdt of the National Women's Symphony Society, and others.

The Young Artists' finals, always a spectacular event, will take place Thursday evening, March 31.

NFMC to Award 12 Scholarships

Scholarship program involving eight whole or partial scholarships at summer music institutions and four year-around scholarships, all affecting students under 25 years of age, is announced by Mrs. Royden J. Keith of Chicago, president of the National Federation of Music Clubs. Four are new to the Federation. Others are renewals of scholarships offered in previous years.

Among the new are one whole and two partial scholarships at the Apollo Boys Choir School of Dallas, Tex., totaling $1,600 in value. These are open to boys between nine and 14 years of age whose voices are unchanged and every State Federation is privileged to name an applicant. Applicants are being heard in district auditions in the 14 districts into which the Federation is divided in the period between Feb. 21 and March 6, 1949. Coleman Cooper, director of the Apollo Boys Choir School, or one of his assistants, will attend the majority of these. Candidates not heard by the Apollo faculty will be heard by means of recordings, with the faculty making the final decisions. Further information may be obtained by addressing Mr. Cooper at 6957 Lake Shore Drive, Dallas, Tex.

For the first time this year the Federation is granting a full scholarship valued at $250 to the Transylvania Music Camp at Brevard, N. C. The scholarship is open to voice students and instrumentalists between 12 and 20 years of age. Mrs. Louise Young Workman, 445 Beaumont Avenue, Charlotte, is the chairman in charge and application blanks may be obtained from her or from the president of any State Federation of Music Clubs. The closing date for the filing of these applications is May 1, 1949.

Summer Scholarships

The Federation is again granting three partial scholarships of $100 each at the National Music Camp, Interlochen, Mich. These are open to applicants in all states. The classifications involved are voice, piano or any orchestral instrument. Mrs. Russell C. Hussey, 595 Riverview Drive, Ann Arbor, Mich., is chairman and application blanks may be obtained from her. Final date for the filing of applications is April 1, 1949. While students in the college division are not definitely disqualified, it has been the policy of the Federation to award these scholarships to boys and girls of high school age.

For the second successive season the Federation is offering partial scholarships in piano, violin, voice and organ at the Chautauqua Music School, Chautauqua, N. Y. Auditions for these will be held at Chautauqua, July 8 and 9 next. These available to students between the ages of 14 and 25, and amounting to $60 each, are named the Kate Chase Scholarships, honoring Mrs. John McClure Chase of New York City, National Board member from New York. Mrs. Charles H. Pascoe, 10 Calle Encanto, Tucson, Ariz., is chairman of the scholarships and information regarding the requirements of the school are obtainable from Mrs. Elsie Hartzell, Registrar, at Chautauqua, N. Y.

The tenth annual auditions for the Edgar Stillman Kelley Junior Scholarship, which rotates by regions and this year is open to states in the Northwestern Region, including Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Indiana, Ohio and Michigan are also announced. This scholarship is open to instrumentalists and vocalists who shall not have reached their 17th birthday by March 1, 1949. State auditions will be held during the months of March, April and May and National hearings by means of recordings will take place in June. The scholarship involves annual tuition of $250 payable for three successive years if the rate of improvement of the recipient warrants. As three students are usually simultaneously enjoying the privileges of this scholarship the annual payment actually totals $750. The National Chairman of these auditions is Mrs. Gaillard B. Fuller, 404 East Main Street, Loudonville, Ohio.

Reichhold to Support Detroit Orchestra Series

DETROIT.—Henry H. Reichhold, president of the Detroit Symphony, has issued a statement announcing a complete series by the orchestra at Music Hall in 1949-50. "It gives me genuine pleasure," he said, "to announce for next season the regular 16 pairs of subscription concerts. There will be also the weekly young people's concerts, a new series of 'pop' concerts, and a tour, the nature of which I shall keep as a surprise for our patrons and friends." He praised the orchestra and its conductor, Dr. Karl Krueger, and expressed his confidence that next season "will bring fresh artistic conquests."

Mr. Reichhold, at a previous meeting at Music Hall, said that his decision "would depend on whether the normal internal affairs of the orchestra continue to be misrepresented to the public. I shall make no move without consultation with the symphony board."

Shostakovich to Visit America

Dmitri Shostakovich, composer, will attend a Cultural and Scientific Conference for World Peace, to be held on March 25, 26 and 27 in New York, according to Dr. Harlow Shapley of Harvard University, chairman of the National Council of the Arts, Sciences and Professions.

Brooklyn Symphony to Bow

The new Brooklyn Symphony Orchestra, of which Herbert Zipper is conductor, and Richard Korn associate, makes its debut on March 16 at the Academy of Music with a program including the Beethoven Fifth Symphony and a concert version of the fourth act of Verdi's Don Carlos.

METROPOLITAN OPERA: Pelleas Restored: Welitsch as Aida

The return of Debussy's magical score, Pelléas et Melisande, after four seasons of neglect did not perceptibly brighten the operatic scene at the Metropolitan on Feb. 16. It proved to be a performance carefully worked out and earnestly presented with straightforward musicality, but minus the shimmer and witchery without which the opera becomes dully slow in action and often gloomy. Elen Dosia, heard for the first time in the role of Melisande, displayed a more adequate voice than in her debut as Tosca last year. Her indubitable glamor seemed rather to be attributed to her personal beauty than altogether to artistry. She handled herself well, however, and sang acceptably. The Pélleas, Jacques Jansen, a young tenor from the Opera Comique in Paris, making his debut with the company, disclosed a light, pleasing voice and was attractive in action and poise.

John Brownlee acted Golaud with understanding of the part; Nicola Moscona was impressive as the sympathetic, aged Arkel; Margaret Harshaw gave a warm, smooth-voiced rendition of Genevieve; and Mimi Benzell was a pert Yniold. Lorenzo Alvary was the physician. Emil Cooper, who had also conducted the most recent revival of the work on that stage, gave a clear if not inspired reading. Désiré Defrère had charge of the stage.

Ljuba Welitsch Scores as Aida

The performance of Verdi's Aida on Feb. 9, was distinguished by the first appearance in the title role of the Metropolitan's new star, Ljuba Welitsch. Miss Welitsch's voice, with its splendid and glamorous high register, is particularly effective in this part. Effortlessly she sang over the choral masses and solo ensemble in the spectacular second act finale, and the power of her voice gave added splendor to this thrilling scene. She also has the finesse and musicianship to convince in more intimate moments, as in Ritorna vincitor and the Nile aria, where the silvery quality of her vocal resources was favorably evident. An excellent actress, she knows how to listen to her partners when she is not involved in the action. Miss Welitsch is never outside her part, and this completeness of her effort makes her work even more remarkable.

In the other roles, Philip Kinsman, Blanche Thebom, Frederick Jagel, Jerome Hines, Frank Guarrera, Paul Franke and Thelma Votipka were effective. Emil Cooper conducted. H. W. L.

Kritz Conducts Figaro

The Marriage of Figaro production has been one of the better items on the current Metropolitan list and the showing of Feb. 10 continued the adequate work of the cast heard earlier in the season. There were two new posts occupied on this occasion. Karl Kritz, on the roster as Assistant Conductor, made his baton debut. Since the Mozart work has been schooled and prepared by Dr. Busch, there was not much to be done in the way of showmanship and versatility by the new conductor. He seemed an experienced and sure director, holding the orchestra and singers well in line, if he seemed to adopt the rather slow Germanic pace favored by the present musical direction. In brief, Mr. Kritz made an excellent first impression.

Clear-voiced Paula Lenchner also did well in her newly-assumed role of Barbarina. The remainder of the parts were capably sung by the familiar cast—Italo Tajo, Bidu Sayao, Eleanor Steber, John Brownlee, Jarmila Novotna, Salvatore Baccaloni, Claramae Turner, Alessio De Paolis, Leslie Chabay, Lawrence Davidson. M. C.

Stoska as Sieglinde, Ernster as Hunding

A young and personable couple gave a semblance of verity to the first act love-duet of the Feb. 17 Walkuere, and fled from a Hunding who terrified by sheer drama rather than by weight and bewhiskered blackness. Polyna Stoska, singing with translucent quality, was a graceful heroine. She was also able to convey the struggle and piercing fear of the climactic moments. As Siegmund, Svanholm was an ardent lover and a splendid hero in his defeat. (He probably grew that new beard during his forest flight.) For once, the absence of avoirdupois made the tale plausible.

Much credit should be given to Dezzo Ernster in his first Hunding at this house. It was a fine portrayal.

As on many another occasion, Helen Traubel as Brünnhilde, Kirstin Thorberg as Fricka, Joel Berglund as Wotan, turned in a superior job in a generally good performance. Fritz Stiedry conducted. M. C.

Munsel in L'Elisir

The performance of Donizetti's L'Elisir D'Amore on Feb. 19 presented for the first time Patrice Munsel as Adina and Mr. Brownlee as Belcore. Both artists joined the spirit of this real opera buffa wholeheartedly and with Italo Tajo, Giuseppe di Stefano and Inge Manski contributed to an evening which kept the audience constantly laughing and enjoying themselves. Giuseppe Antonicelli conducted. H. W. L.

More Repetitions and New Roles

The performance of L'Elisir D'Amore on Feb. 5 (matinee) was scheduled for no changes in cast from earlier performances, but a last-minute substitution was Francesco Valentino for Giuseppe Valdengo in the role of Belcore. All participants had been heard previously in their parts this season in Louise, Feb. 5; Peter Grimes, Feb. 12 (matinee) and the Aida afternoon presentation of Feb. 18. Tristan and Isolde (Feb. 7) marked the season return of Kerstin Thorborg to the character of Brangaene, and in Carmen of Feb. 18 "returns" included Florence Quartararo (Micaela), Martha Lipton (Mercedes) and Philip Kinsman (Zuniga); in Lucia, Feb. 11, Nicola Moscona as Raimondo.

Italo Tajo added another effective portrayal to his Metropolitan series in the evening of Feb. 12 when he sang Colline in La Boheme; Paul Franke also was new as Parpignol. There was only one change in the second repeat performance of the Salome and Gianni Schicchi double bill on Feb. 14. That was Herbert Janssen in the role of Jokanaan replacing Joel Berglund. Mr. Janssen lent dignity and dramatic force to the role through his voice did not always cut through Reiner's orchestral accompaniment.

Miami Opera Guild Scores with Aida

Miami, Fla.

After several years of diligent and artistic planning by Arturo di Filippi, founder and director of the Miami Opera Guild, Aida became a reality. The Guild opened its ninth season with four performances of the Verdi masterpiece. Marjorie Lawrence, Frederick Jagel and Nicola Moscona of the Metropolitan Opera, shared honors with Selma Kaye and Ivan Petroff in the leading roles. Lydia Arlova was brought there as the premiere danseuse. George Schick, noted opera conductor, returned for the fourth year on the podium. The production was staged by Anthony L. Stivanello.

Each artist interpreted his or her role with artistic finesse. Lawrence presented an Amneris that was unforgettable. She sang gloriously, with thrilling high C's of tonal richness. The Aida of Selma Kaye was electrifying, vocally and histrionically. Possessor of a beautiful, large voice, she controls it brilliantly. The shading and coloring of O Patria Mia was especially impressive. Jagel's Rhadames was superbly sung. He presented an heroic, warm and sincere interpretation. Moscona's Ramfis was dignified, and vocally, richly impressive. Petroff gave a sensitive portrayal of Amonasro, singing with assurance and superb agility. The King was Frank Edwinn, former Miamian and now a New York artist. His brief appearance was creditable, as was that of William Diard, the Messenger.

Alfred I. Barton designed magnificent scenery, and it was painted by B. W. Wayland. George Milenoff was responsible for over 40 well trained dancers. Another significant highlight of the performances was the elaborate costuming. A horse drew Rhadames' chariot in the Triumphal Scene.

"Junior" Opera Productions

An expansion program has been adopted by the Guild this season: the Junior Opera productions. Dr. di Filippi, together with Mrs. George Deen, vocal director at Miami Edison High School, arranged two Junior performances, which were attended by over 2,000 school children. These were highly successful, and brought the eager youngsters an hour and a half of grand opera. Styled in miniature form, with two piano accompaniments and a commentator, Aida was sung by talented young singers who understudied the Metropolitan artists. They included: Aida, Nora Jeanne De Clercq; Amneris, Beryl Williams; Priestess, Cecilia Duenas; Rhadames, Robert Barry; Ramfis, Edward Doe; King, Tom Winston; and the Messenger, Edwinn Leggett.

The Miami Opera Guild's excellent chorus participated in all performances, proving again their versatility and stamina. Dr. Di Filippi and Otto Mrazek train them capably, to meet every operatic requirement.

In March, the Guild will present Martha in English, with a cast including Josephine Antoine, William Horne, Hugh Thompson, Eleanor Knapp and Lloyd Harris. George Schick will conduct, and Stivanello will stage the work. For the Guild's tenth season, Traviata and Tosca productions are contemplated. J. C.

SIGNING THE "GOLDEN BOOK" . . . Lilly Windsor, American soprano of the Rome Opera, performs that ceremony honoring noted visitors to the city in the office of Montreal's Mayor Houde, as the Mayor and J. J. Vincent, her manager, left, look on. Miss Windsor made her Canadian concert debut in Montreal at His Majesty's Theatre on Jan. 20. (Photo by Richard Arless Associates.)

Composers' Forum Gives Works Of Phillips and Behrend

The fifth program of the Composers' Forum at the McMillin Theatre, Columbia University, on Feb. 24, was devoted to works by Burrill Phillips and Jeanne Behrend. First hearings in New York were given to Phillips' Sonata for violin and piano (Dorothy Merriam, violinist) and the Trio Cantata, "Go 'Way from My Window," with Rollin Baldwin, baritone, and Shirlee Emmons, soprano. Miss Behrend's compositions heard were String Quartet and songs for soprano (Patricia Neway, soloist); songs for baritone (John Meredith Langstaff); Lamentation, for viola and piano (Rolf Persinger, viola); and Country Dance, from the Piano Sonata. The composers were at the piano for some of these works. Aaron Copland was the moderator for the forum period.

Louisville Orchestra Renamed; Starts Drive for $80,000

LOUISVILLE, KY.—A change in name of the local orchestra has been announced—from the Louisville Philharmonic to the Louisville Orchestra. The sponsoring group will also be known in future as The Louisville Society, instead of Philharmonic Society. The organization is also to hold a fund drive for $80,000 to defray next year's expenses, the campaign beginning in May. The society will enlarge its board of directors from 24 to 40, according to an announcement by Alex P. Humphrey, president. The directors thanked the Louisville Foundation for its "magnificent gesture" in granting the society $40,000, which recently saved the orchestra from disbandment before the end of the present season. Mayor Charles Farnsley has secured pledges of business leaders to aid in the campaign.

Herbert Exhibition at Library of Congress

WASHINGTON, D. C.—The Library of Congress is holding a large exhibit of memorabilia of Victor Herbert, during February. It opened on the 90th anniversary of the composer's birth, Feb. 1, and also commemorates his death, which occurred 25 years ago in New York. In the exhibit are MSS. of nearly all of his 45 operettas, his two grand operas, many autographs of independent works in large and small forms, a selection of letters, photographs of himself and artists prominent in his production.

Lemonade Opera to Do Poulenc Work

The American premiere of Poulenc's opera-buffa, Les Mamelles de Tiresias, will be given by the Lemonade Opera of New York, which on Feb. 9 concluded contractual arrangements with Heugel and Co. of Paris, publishers of the work, by which they have sole American rights for a year. A librettist is being sought to translate into English the French text of Guillaume Apollinaire. The composer has stipulated that the performances shall be with orchestra, and production in a Broadway theater is contemplated.

Modern British Works for 5th Cheltenham Festival

LONDON.—Contemporary British music will be featured in the fifth annual Music Festival to be held at Cheltenham from June 27 to July 10. Seven works by British composers will receive their first public performance, including a Viola Concerto by Arthur Benjamin, to be played by William Primrose. There will also be productions by the English Opera Group, including a new children's opera by Benjamin Britten. The Hallé and Liverpool Philharmonic Orchestras will play in the concerts.

ARTHUR NOTCUTT.

Mascagni MS. at Stanford

Stanford University, Stanford, Calif., has acquired the original autograph manuscript of Mascagni's Cavalleria Rusticana, according to announcement by Dr. Nathan van Patten, professor of bibliography. The manuscript consists of 277 folio pages and has many corrections and additions in the composer's handwriting said to differ in many instances from the printed score.

RADIO AND TELEVISION BY WILLIAM A. TAYLOR

WNYC Airs Tenth Music Festival

For the tenth annual season, the American Music Festival was presented by New York's Municipal Broadcasting System WNYC, from Feb. 12 to 22, under the supervision of Herman Neuman, music director of the station. With broadcasts ranging from a New York Philharmonic rehearsal to a session of "barber shop" ballads, 150 programs of the best and newest in American music were heard by radio listeners in the New York area. Many of the broadcasts took the form of public concerts arranged by WNYC in various auditoriums throughout the city.

As in previous years, the practice of holding the broadcasts in conjunction with composer societies, colleges, recognized performing ensembles of the city, various cultural groups, schools and other organizations was carried out. Over 30 world premieres were included, covering the field from harp solos to a complete opera, Fit for a King, the collaboration of Martin Kalmanoff, composer, and librettist Altra Baer. The last-named work was performed by the Young People's Opera Group of the New York College of Music, under the direction of Siegfried Landau.

This was a record number of premiere performances of works by American composers; there were also a larger number than ever before of public concerts by the leading musical organizations in the New York area; and more artists and composers participated than in any previous festival.

Better perhaps than in any past season, the three-fold purpose of the Music Festival was brilliantly achieved in creating a showcase for the American musical heritage. This was done by providing radio hearings for American composers and artists, known and unknown; and in presenting public concerts by the foremost musical organizations in the metropolitan area.

Toscanini Returns to NBC Symphony

Arturo Toscanini returned to the podium of the NBC Symphony Orchestra (Sats., 6:30 p.m., EST), Feb. 12, in the first of eight concerts which he will direct. In an all-Berlioz program including the Roman Carnival Overture, Queen Mab Scherzo from Romeo and Juliet and the "Harold in Italy" Symphony, the performance measured up to the same high standards—combining unique musical insight, taste and technical mastery—that is the rule with the NBC Orchestra under the Maestro's baton. Carlton Cooley, violist, made an impressive showing as soloist in the last-named work.

As previously announced, a musical highlight of the current series will be Toscanini's presentation in concert form of Verdi's opera Aida, in two parts, March 26 and April 2, as the final broadcasts of his 1948-49 season. Herva Nelli will sing the title role; Richard Tucker, Rhadames; Eva Gustavson, new to American audiences, Amneris, and Giuseppe Valdengo, the role of Amonasro. Each broadcast will occupy a period longer than usual, the first part running from 6:00 p.m. to 7:30, and the second from 6:15 p.m. to 7:30. This will be the fifth opera to be presented in full for radio audiences by the NBC Symphony with Toscanini; the others were Fidelio, La Traviata, La Boheme and Otello. Both Miss Nelli and Mr. Valdengo sang in last season's performance of Otello.

An interesting coincidence is that Aida was the opera in which Toscanini made his now almost legendary appearance as conductor at the age of nineteen. This opera also introduced him to the United States when he arrived in 1906 to conduct at the Metropolitan.

Cantelli Scores in American Radio Debut

When Guido Cantelli, 28-year-old Italian conductor, somewhat diffidently stepped to the podium of the NBC Symphony Orchestra on Jan. 15 to make his American debut in the first of four consecutive appearances as guest conductor with the ensemble, he was entirely unknown to American music lovers. He had been invited to fulfill the engagement by Arturo Toscanini, who with Samuel Chotzinoff, NBC's general music director, discovered him in Italy last summer.

In the over-all picture of his achievements on these broadcasts, it was apparent that Mr. Cantelli stands widely apart from most musicians of equal years and experience. His authoritative and decisive control of the orchestra, and the vitality and fire of his interpretations stamp him as a master in embryo. Grandeur and nobility mark many of his concepts and he succeeds in presenting scores with rare clarity and an absorbing sense of form. While many of his symphonic readings were technically admirable, there were a few occasions when the interpretations lacked a rounded maturity and were episodic in character, as for instance in his reading of Ravel's La Valse, on his concluding concert. But in general such details played an insignificant part.

Gladys Swarthout Heard In Special Events

Besides her regular concert, opera and radio schedule, Gladys Swarthout has appeared at civic, patriotic and charity events. During the Inaugural ceremonies in Washington, D. C., she was invited to sing for President Truman at the dinner given for him by the Electoral College of the United States. In Philadelphia she sang at the Academy of Music at the observance of the homecoming of the Freedom Train. In New York she was featured at a luncheon on Jan. 11 at the Hotel Plaza by Friends of Democracy, and at Carnegie Hall at the installation of the Hon. Robert A. Patterson as president of Freedom House. Miss Swarthout also sang recently for the Sister Kenny Foundation dinner and dance at the Waldorf-Astoria, at the annual AGMA Artists Christmas Party at the Metropolitan Opera House, and, in Hartford, Conn., at an open-air Carol Sing attended by more than 30,000.

RADIO NOTEBOOK

ABRAM CHASINS, music director of WQXR, recently returned to New York from St. Louis, where he made two guest appearances as solo pianist with the St. Louis Symphony under the direction of VLADIMIR GOLSCHMANN. . . . *Among WNYC Music Festival appearances:* CARL FISCHER's program of contemporary music, B/C from the new Fischer Concert Hall, Feb. 13. . . . BEVERLY SOMACH, guest soloist with orchestra; EMANUEL VARDI, conductor, Feb. 13. . . . Scherzo, Among the Hills, new score by GRANVILLE ENGLISH, a member of the faculty of the Wingate Studio, East Orange, N. J., played by the Eastman Rochester Symphony Orchestra, Feb. 14, DR. HOWARD HANSON, conductor. . . . KENNETH SPENCER, basso, gave first performance of new GAIL KUBIK song, Freedom is a Hard Bought Thing, on song recital program, Feb. 15. . . . RICHARD WRIGHTSON, baritone, presented program of songs by father, HERBERT JAMES WRIGHTSON, accompanied by PAUL SARGENT, Feb. 16. . . . JOHN HAUSSERMANN'S Second Symphony performed, Feb. 20, MAXIM WALDO, directing the orchestra.

MUSIC ON THE WING, featuring professional singers studying in the American Theatre Wing training program for ex-GI's, has chalked up a run of 34 weeks of regular Tues. B/Cs, 6:00 p.m., over WNYC. . . .

NBC's Cities Service program, Band of America, directed by PAUL LAVALLE (Frids. 8:00 p.m., EST), celebrated the sponsor's 23rd consecutive year of broadcasting, Feb. 18. The program has occupied the same time spot on the air throughout the period, and is devoted to the best in music. . . . JACQUES FRAY, pianist and radio music commentator, made his television debut, Feb. 19 (8:00 p.m., EST) over WJZ-TV and the Eastern video network of ABC in a telecast entitled The Jacques Fray Music Room, which will serve as an audition stage for outstanding young serious talent. . . .

JOHN CHARLES THOMAS was again soloist on NBC's Telephone Hour, Feb. 21. . . . ROSE SUZANNE DER DERIAN, young dramatic soprano from Detroit, returned to ABC's Metropolitan Auditions of the Air for second appearance on Feb. 20. . . . The PHILADELPHIA ORCHESTRA, directed by EUGENE ORMANDY, will inaugurate its sixth consecutive season of B/C over the CBS network, March 5. . . .

SHORT-WAVE PREMIERE RECORDED.

(From left to right): Jean Beaudet, conductor, CBC Symphony Orchestra, Toronto, Canada; E. Robert Schmitz, concert pianist and composer; Gerard Arthur, French director, International Service, CBC, and Peter Groom, English sound technician, listening to the E. Robert Schmitz Concerto for Piano and Orchestra recordings at the conclusion of the premiere broadcast of the work, short waved over the International Service of the Canadian Broadcasting Corporation to Western Europe.

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THE DANCE By ROSALYN KROKOVER

Ballet Russe Opens N. Y. Series; Novel Korean Art Demonstrated

A freshened Ballet Russe de Monte Carlo opened its New York City Center season on Feb. 21 with three of its old reliable ballets—Les Sylphides, Pas de Quatre and Gaité Parisienne—and one of dubious reliability—The Seventh Symphony. The costuming throughout was clean and fresh looking, and about the same may be said for the work of the corps de ballet.

In Les Sylphides Mary Ellen Moylan, Gertrude Tyven, Yvonne Chouteau and Roman Jasinsky danced the leading parts. All contributed smooth and poised performances, and Chouteau's dancing of the Prelude was especially notable for its beautifully controlled movement. Pas de Quatre was interpreted by Ruthanna Boris (Taglioni), Alexandra Danilova (Cerito), Gertrude Tyven (Grisi) and Nathalie Krassovska (Grahn). The usual ballerina rivalry was in evidence, and the dancing was technically clean if not always stylistically perfect. It was, however, a spirited performance and the ballet itself remains one of the most popular and charming vignettes in the repertoire.

Nothing much can be added to what already had been said about Massine's ballet set to Beethoven's Seventh Symphony. Franklin, Krassovska, Moylan, Chouteau, Wilde and Jasinsky, aided by a huge corps de ballet, strove mightily to recreate Massine's chosen theme from the Bible: the creation of the world and humanity which, forgetting the word of God, is plunged into sin and consumed by fire. This is quite a big order for one comparatively small stage and about 35 minutes.

Gaité Parisienne had its usual success, with Danilova (Glove Seller), Franklin (Baron) and Danielian (Peruvian), and the performance was as good as it has been in the past. The music under the direction of Ivan Boutnikoff and Paul Strauss was not always as good as it could have been. Especially weak moments were produced by various orchestral soloists.

Coppelia in Toto

The second night brought a long program consisting of Concerto Barocco, all three acts of Coppelia, and Rodeo. It was Coppelia that carried away the evening's honors, thanks largely to Alexandra Danilova as Svanhilda and Frederic Franklin as Frantz. Svanhilda is one of Danilova's most successful conceptions. She has the effervescence for the part; she remains the eternal coquette, the bomb-package of temperament, with all capriciousness that goes with it. She and Franklin make a fine combination, for he too possesses an eternal boyishness. On this occasion, Franklin sometimes drew a little too much attention to his own bits of stage business when the attention should have been focussed on others, but his dancing was as vital as ever.

Michel Katcharoff made an excellent Coppelius, and the supporting cast performed with spirit. In contrast to some more or less lackadaisical Coppelias in the past, both principals and subordinates danced as though they were having a good time, and they communicated that feeling to the audience. Among the other dancers were Gertrude Tyven, Yvonne Chouteau, Nina Novak and Robert Lindgren. Ivan Boutnikoff conducted.

Concerto Barocco presented a familiar cast—Ruthanna Boris, Patricia Wilde and Frank Hobi with the corps de ballet. Lucien Cailliet conducted, and the violin parts were played by Leo Panasevitch and Joseph Schor. It was a dependable performance all around—neither especially brilliant nor especially dull. On a comparative basis, though, compared to some of the Concerto Baroccos seen earlier in the season, the work of the corps de ballet was outstanding.

Rodeo Returns

Agnes de Mille's popular Rodeo, conducted by Paul Strauss, featured Robert Lindgren (the Champion Roper), Nina Novak (the Cowgirl), Gerard Leavitt (the Head Wrangler), Edwina Fontaine (the Rancher's Daughter), John Kelly (Caller) and the numerous subordinates. This ballet, laid out in broad strokes of black and white, virtually dances itself, and it would be a singularly dull cast that could not obtain the emotional and dramatic requirements demanded by the book and choreography. Since the dancers were uniformly competent, all went well. The males were proper stalwarts, the women properly giggly and prudish, and Miss Novak wrenched every teardrop from her part. She is an altogether appealing figure, and is developing into a first-class dancer.

Dance News

Latest news from Ballet Theater is that Bambi Linn and Paul Godkin have been signed, and that Muriel Bentley is definitely returning to the company. As the list now stands, Igor Youskevitch, Nora Kaye, Nana Gollner, Hugh Laing, John Kriza and Maria Tallchief are to be starred. The twelve featured soloists will be Janet Reed, Muriel Bentley, Diana Adams, Nicolas Orloff, Paul Godkin, Norma Vance, Bambi Linn, Ruth Ann Koesun, Eric Braun, Wallace Seibert, Mary Burr and Jocelyn Vollmar. Returning to the corps de ballet are Virginia Barnes, Shellie Farrell, Peter Gladke, Isabel Mirrow, Fernand Nault, George Tomal and Jenny Workman. New members this season include Priscilla Allen, Charlyne Baker, Jack Beaber, Kelly Brown, Jacqueline Dodge, Ruth Gilbert, Richard Goltra, Lillian Lanese, Vernon Lusby, Ralph McWilliams, Genia Melnitchenko, Wilson Morelli, Lian Plane, Fernando Schaffenburg, Dorothy Scott and Dolores Starr. Antony Tudor will dance his usual roles in his own ballets, and Dimitri Romanoff, regisseur in charge of the company's classic wing, will dance featured roles. The company will visit Charleston, Huntington, Louisville, Cincinnati, Indianapolis, Chicago, Toledo, Youngstown, Wilmington, Philadelphia and Newark prior to its popular-priced season opening on Easter Sunday night at New York's Metropolitan Opera House.

Special courses in Korean dancing were given by Taikwon Cho at the Ethnologic Dance Center during the early part of February; and on Feb. 28 La Meri started a course in Javanese dancing which runs through March 25. . . . Movement Associates are now offering three films for teaching dance: Lesson One in Ballet Technique by Albia Kavan, Spanish Technique by La Meri, and the Highland Fling by James Jamieson. Albia Kavan, Rex Cooper, Dwight Godwin and Jess Meeker are the directors of the project. . . . Juana appeared in a special program of dance portraits depicting Women in Various Cultures at the Brooklyn Academy of Music on Feb. 19.

Taikwon Cho Group Opens New Museum Series

A course entitled Around the World with Dance and Song opened on Feb. 10 at the American Museum of Natural History with dances of Korea by Taikwon Cho and Group. Mr. Taikwon (he is not Mr. Cho, as English-speaking people might suppose from the sequence of his name) was filling a return engagement from last year. With him were the girl dancers Kim Sun Young, Kim Ock Chin, Sim Tai Chin and native musicians. The ancient Korean dance art, as exemplified by these performers, draws its characters and tells its stories with Oriental delicacy and precision. The gorgeous costumes were described as authentic, some of them being the native garb of today. The program, Korean Springtime in Dance and Song, had the freshness and simplicity associated with the season. Pastoral Scene by the thre girl dancers was especially charming. Another high point was the Buddhist Monk Dance by Kim Sun Young, combining dancing and a *tour de force* of intricate rhythms which she performed on a native drum. Most interesting of all were the three dances by Mr. Taikwon and Kim Sun Young from the drama Choon Hyang Jun, the "Romeo and Juliet" of Korean tradition.

M. L. S.

Covent Garden Mounts Prokofieff's Cinderella

London

Covent Garden presented its patrons with a welcome holiday gift, the first production in England of the ballet Cinderella—an important international event, since the choreography is by an Englishman, the *décor* by a Frenchman and the music by a Russian, the three being respectively Frederick Ashton, Jean-Denis Malcles and Serge Prokofieff. It is the first three-act ballet with choreography by an Englishman and it has been a huge success, the house sold out for every performance.

While following the fairy tale reasonably closely, it is full of inventive and original touches. Leading personages in this version are the Ugly Sisters—impersonated by Robert Helpmann and Ashton himself, both contributing brilliantly clever sketches. Cinderella was played by Violetta Elvin, who as Margot Fonteyn's understudy had a great opportunity owing to the latter's indisposition. She is attractive and danced with lightness and grace, both in her *pas seul* with the broom and the *pas de deux* with the Prince. The latter was interpreted by John Hart, who presented a manly figure and displayed nimbleness of foot.

Prokofieff's music was virtually new to this country, having been heard only once before as a broadcast. It is admirably suited to this ballet. True, there are passages when some of the angular rhythms are inclined to jar, but there are many pages of real melody and the orchestration throughout is masterly in conception and design. The entire score is much superior to that of the average full-scale ballet, and there are no divertissements.

The costumes are romantic and artistic in the extreme. The first and last acts take place in a room in the house of Cinderella's father, the second is at the ball in the palace, and the final *dénouement* in an enchanted garden. This first class entertainment was enjoyed by children as a holiday treat as much as by their elders.

Markova and Dolin Return

Markova and Dolin flew here from America to appear for five nights at the Empress Hall in a series of short ballets. While at a comparatively low admission price, this enabled many ballet enthusiasts to see "star" dancers, it was impossible in so vast an auditorium for them to display the full technical brilliance of their art. The hall, really a skating rink, was decked with a garden and beds of flowers—a somewhat vulgar setting for two such fine artists. As may be imagined, they were received with wild enthusiasm, Markova's dancing of the Dying Swan being perhaps the outstanding item. Assisting were a small corps de ballet and the Philharmonic Orchestra under Muir Mathieson.

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SILHOUETTES By MARY CRAIG

"On Stage, Everybody!"—How Juilliard Opera Workshop Runs

Up on Claremont Avenue, the Juilliard School of Music is buzzing with activity like an immense hive in which no drones are permitted. And one of the busiest departments is that of the vocal students, with all its ramifications. On stage in the hall devoted to the Opera Workshop, youthful aspirants to the crowns and glories of the lyric drama are working earnestly to acquire the technique of their chosen art.

Already this season complete performances have been given of Puccini's Gianni Schicchi and Le Pauvre Matelot by Milhaud, with new scenic effects devised by Frederick Kiesler and the students are presently preparing Rigoletto, The Magic Flute, Don Pasquale, The Marriage of Figaro, La Boheme, and Purcell's Dido and Aeneas.

alike will recall Mr. Cohen's invaluable contribution to the successful presentations of the splendid Jooss Ballet in the early years of its appearances here. He composed the music for the nationally-hailed dance drama The Green Table, and was one of the duo-piano accompanists.

MODERN OPERA SETTING AT JUILLIARD . . . Milhaud's Le Pauvre Matelot, *décor* designed by Frederick Kiesler, and staged by Frederic Cohen. (Photo by Gottscho-Schleisner, Jamaica, N. Y.)

Said Frederic Cohen, director of the Opera Theatre: "These scores are study assignments. We do not attempt to work towards definite date commitments for performance. The opera-theatre instruction is a part of the school curriculum, and I do not believe that a school should become a repertory theatre. We work to complete a project; performances are decided by various factors of such completion."

Unique Opportunities

Musicians and devotees of the ballet

Mr. Cohen's musical training had been in Leipsic and Berlin. After several seasons as a concert pianist, he accepted the position of conductor and stage director at the Opera in Essen.

In 1946 he joined the Juilliard staff as director-organizer of the opera work. He seemed particularly enthusiastic over the scope of opportunity offered to carry out long-planned directional ideas, and over the new stage sets designed in units and so constructed as to permit infinite variety in scene shifts with a minimum of effort. "But this is a story in itself," he said, "and requires a separate chapter."

Mixing Modern and Classic

"It is interesting to note," Mr. Cohen continued, "that in Europe we find the great number of opera houses, and in America, the opera schools! And in the schools here one can work out comprehensive training courses. We are not obliged to think in terms of audiences and sold seats. So it is not always necessary to list the new, exotic, or sensational scores. The contemporary ones come into the overall picture in the right proportion.

"But there is so much work to be done in the whole lyric drama. There are plenty of older and standard operas that need rescuing. I often feel that the entire possibilities of this form of art have almost never been fully realized. And when you speak of new works, what could be more original than a really valid performance of Rigoletto?

"In our planning here at the school, we cut our pattern according to the material we have, vocally speaking. The choice of operas for study is not arbitrary except in the case of Mozart. Everyone has to learn him!

"The members of the intermediate and advanced class groups are selected in auditions on the basis of the usual points—voice, musicianship, appearance, apparent qualifications for the theatre. And the succeeding progress made is the deciding factor in their future assignments. The unfitted eventually drop out. Temperamentally or artistically they find they cannot keep pace with the rest of the class. There is a fair testing period as the opera students are on a three to four-year schedule.

"For actual performance a double cast is chosen, alternates working out the different roles. One point of the training is that all vocalists not assigned to parts in a production constitute the chorus; thus they are constantly active.

Two Divisions of Work

"The opera students have advisedly had much of the preliminary, fundamental music instruction, so that the Workshop courses fall into two divisions—the music preparation of the operas and the dramatic training. Included in these are lessons in diction, body-control, make-up, fencing, besides five hours actually spent in the opera theatre learning the principles of *mis-en-scène*, timing, moving to the beat of score, and other histrionic 'musts.' It's a rigid, heavy schedule."

Mr. Cohen added that the students must, of course, be letter perfect, with score completely memorized before they come on stage. This is done in the music portion of the instruction.

The associate director, Frederic Waldman, takes the ensemble rehearsals and supervises the music training for the classes, and Mr. Cohen directs the entire operation of the theatre.

"My especial field is stage direction," the latter explained, "And it is my earnest belief that this is best handled by a musician."

On stage in the theatre, The Magic Flute, sung in English, was in the first phases of brisk rehearsal. Four Taminos, three Paminas, nine Spirits, innumerable Papagenos and Papagenas, and other deep or high-voiced participants went through their scenes singly, in duet, trio or in other ensembles, but ever enthusiastically and untiringly. After two fascinated hours, this reporter was compelled to leave feeling that—despite possible deficits and defects in certain places—while ardor and artistry work hand in hand, all will be well with opera!

N. Y. City Opera Adds Tales of Hoffmann and The Medium

Offenbach's Tales of Hoffmann and Gian-Carlo Menotti's The Medium have been added to the New York City Opera Company's repertory, making a total of three new productions for the 1949 spring season, Laszlo Halasz, artistic and music director, stated. As previously announced, Troubled Island, by William Grant Still, will be given its world premiere early in the season, which opens March 24 and closes on May 1.

Tales of Hoffmann will be directed by Jean Morel, and staged by Leopold Sachse, with sets designed by Herbert Brodkin.

The Medium will be billed jointly with Menotti's The Old Maid and the Thief. Principal roles will be sung by Marie Powers, Evelyn Keller and Leo Coleman, leading members of the original Broadway cast.

Joseph Rosenstock will direct the performances, which will be staged by Mr. Menotti.

The opening performance, March 24, will be Verdi's Aida, which the company first presented last fall. The repertory also includes Traviata, Tosca, Madama Butterfly, La Boheme, Cavalleria Rusticana, Pagliacci, Carmen, Don Giovanni, and the Ruth and Thomas Martin English translation of Mozart's The Marriage of Figaro.

"Met" Tour Opening March 21

The Metropolitan Opera's tour, including 61 performances in 14 cities, opens on March 21 and will extend over eight weeks. After a series in Cleveland the company will return to New York to give the annual Holy Week performances between April 11 and 16. The schedule, extending to the Pacific Coast:

March 21, 22, Baltimore; March 23 to April 2, Boston; April 4 to 9, Cleveland; April 18 to 20, Atlanta; April 21, Memphis; April 22 to 24, Dallas; April 26 to May 7, Los Angeles; May 9 to 10, Denver; May 11; Des Moines; May 12 to 14, Minneapolis; May 16, 17, Bloomington, Ind.; May 18, Lafayette, Ind.; May 19 to 21, St. Louis. The date for a performance in Rochester, N. Y., will be announced later. Des Moines has never been visited by the company, and the Boston series has been extended from six to ten days.

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In the Mailbag

Hospitals Need Musicians

Dear Musical Courier:

If a performer's primary impulse is to reach into the depths of his being, to give wholeheartedly of his talent—and it should be; if his greatest moment is that in which a receptive audience responds to his gifts—and it is; then, though the audience is refreshed, it is the artist who touches the stars. . . .

Only last week, I witnessed this miracle, this momentary kinship between audience and performer. I watched the performers give laughter, comfort and refreshment; in return receive power, dignity and a new depth of expression. The concert hall was not Carnegie or the Metropolitan Opera—although I've witnessed the miracle in these places too—it was in a succession of wards at Halloran Hospital. The performers were talented not only because they could sing or play, but in judgment, in human understanding, in catching a mood in a few minutes and *feeling* the kind of music to give. Also in going close to a patient, and smiling at him as though he carried a top hat and occupied a front seat at Town Hall. Watching this, I thought of the great opportunity given to the performer. For here was a chance to test his ability to give, to develop shades of expression through understanding, sympathy and restraint.

It seemed to me that the Courier, read by multitudes of musicians and teachers, should point out the possibilities in this field. The hospitals need performers, and the latter need the tests of the hospitals. Young professionals, not yet arrived, should be encouraged to try these new "recital halls." Teachers should send pupils who they feel are gifted, but need experience, into Hospital Unit groups. There are many, I am told. (My particular experience was with a Red Cross Unit.)

Additional accompanists are needed so that the singers may spread out and cover more ground. And on the purely practical side, a few piano manufacturers could donate a piano or two, here and there. Not one that's been sick since Aunt Agatha stopped practicing 40 years ago, but a good one. Both performers and patients know and want good stuff.

It is good work. I can't say charitable work. The giver receives more than he gives. But those who have been given 10 units of magic for fingers, and treasure boxes of sound for throats, will come closest to their meaning by embracing this forgotten audience and inviting it to walk in music with them.

Very sincerely yours,
EILEEN TOBIN.

Music Library in Brazil

Recife, Pernambuco, Brazil.

To the Editor, Musical Courier:

The Directoria de Documentacao e Cultura, a department of the Municipality of Recife, has provided this town with a public record library.

Modest in size, it is however, a well organized service to meet the demands of its not so small clientele of serious listeners. And we have no hesitation whatsoever in saying that in its field as well as in musical quality, it may be considered already a great advance for our town. It has four one-person booths provided with air-cooling system, sound proofed, built on the latest requirements of comfort; an auditorium for 24 persons in which linguaphone courses in French and in English are provided, besides conference, concert, etc.

To all this, a small but comfortable, up-to-date musical book library is added to provide books for home reading, current periodicals from various parts of the world, besides other facilities must be added.

Your magazine is included on an apex group of musical significance for the use of the patronizers of the library. So, as your subscribers, we feel only too glad to make you know of our satisfaction and our community's.

Sincerely yours,
J. C. REGUEIRA COSTA, *Director*,
Prefeitura Municipal do Recife
Directoria de Documentacao e Cultura.

Re: Author of "Facing the Music"

Providence, R. I.

To the Editor, Musical Courier:

Please tell me who Harold C. Schonberg is who writes Facing the Music in your current issues. Should I know him? I like his writings so much.

Cordially,
AVIS BLIVEN-CHARBONNEL.

[Editor's Note: Harold C. Schonberg is at present one of the music critics on the New York Sun in addition to being a contributing editor of The American Record Guide and American correspondent of the London Gramophone. Previously he was a feature writer and record reviewer for Musical Digest, following service in the U.S. Army for four years, ending as an airborne officer. He also studied under Kuniyoshi at the Art Students League.]

New Recording Service

The newly formed Personal Recording Orchestra is an organization offering composers, singers and instrumentalists opportunity to record their works or performances with orchestra. This service, for non-commercial use only, is believed by A. Brodkin and L. Lefleur, founders, to be the only one of its kind. Out-of-town composers may send score and parts of their works to be recorded in the New York studio. Also available is a staff of expert arrangers for any type of music who will orchestrate a composition from lead sheets. Vocalists are supplied if necessary.

Houston Symphony Will Increase Concerts

Efrem Kurtz, musical director and permanent conductor of the Houston Symphony Orchestra, has announced the plans for the orchestra's 1949-50 season, Mr. Kurtz's second year with this organization. The schedule will include two series of subscription concerts in place of the single one heretofore presented, increasing the programs from 12 to 20, given in two groups of 10 each. All concerts will be on Monday evenings, virtually weekly, from Oct. 31 through April 10, instead of every other week, as in the past.

This expansion has been made necessary, Mr. Kurtz stated, because of the growth of the Symphony's popularity. Most of its concerts have been sold out in advance. The new plan also provides for absorption into the regular Symphony audience of the additional listeners gained through the "Promenade" concerts inaugurated this season by Mr. Kurtz. These will be discontinued next year, and in the City Auditorium the entire upper section of the center balcony will be set aside for the orchestra's younger audience.

Sir Thomas Beecham and Dimitri Mitropoulos will appear as guests during the season. Soloists for the first series will be Robert Casadesus, Byron Janis and Jacob Lateiner, pianists; Zino Francescatti and Frances Magnes, violinists, and Blanche Thebom, mezzo-soprano. The alternate series will offer Artur Rubinstein, Clifford Curzon and Nicole Henriot, pianists; Ginette Neveu and Fredell Lack, violinists and Italo Tajo, baritone.

Reginald Stewart Honored

Reginald Stewart, conductor of the Baltimore Symphony and director of the Peabody Conservatory of Music, Baltimore, has been appointed to the board of directors of the Academy of Arts and Sciences (International) and Order of Distinguished Americans. The organizations have their headquarters at Los Angeles and are headed by Dr. Maxwell Hess, national president. Other directors include Maxwell Anderson, dramatist, Bruno Walter and Dr. James B. Conant, president of Harvard University.

NEW MUSIC FOR LENT and EASTER

Reviewed by LEON CARSON

For Women's Voices

SSA

FLING WIDE THE GATES, by Sir John Stainer. G. Schirmer, Inc., N. Y. 20c.

This Processional to Calvary, taken from the well known The Crucifixion, has been adapted by Carl Deis for use by 3-part chorus of women's voices (Sop. I-II, Alto), with organ accomp. Opens with long organ prelude, followed by effective choral work. Normal vocal tessitura, although the alto scoring requires voices with good low range. 10 pages.

For Solo Voice

O SING UNTO THE LORD A NEW SONG, by Richard T. Gore. J. Fischer & Bro., N. Y. 75c.

An effective Easter offertory solo for soprano or tenor with well established high range. Text from Psalm 98: I Cor. 15: Rev. I. Organ accomp. Special note for organ registration. Song is tuneful and musically expressive of the various moods of text. 7 pages.

SALVE REGINA, by Giovanni Battista Pergolesi (1710-36), Music Press, Inc., N. Y. $1.50.

Music Press, Inc., has made an important contribution to the sacred repertoire available for use today, by publishing in its usual artistic form, the Pergolesi Salve Regina, written in a sad and exalted mood during the last year of the composer's life. Present edition, with piano accomp., ably edited by Richard Falke, is based on an older French edition for solo voice and string orchestra. Divided into 6 sections. Normal soprano tessitura throughout. Full score with string orchestra parts on rental. 20 pages.

For Junior Choir

SA

LET THE MERRY CHURCH BELLS RING, Arr. by Alinda B. Couper, J. Fischer & Bro., N. Y. 15c.

An old Basque Carol; competently arranged as an Easter anthem for 2-part (S.A.) junior choir: text adapted from the Scriptures by Alinda B. Couper. Strong organ or piano accomp. Music is tuneful, well paced, and both music and text reflect a spirit of exaltation. Easy vocal tessitura. 5 pages.

Cantatas

THE WAY OF THE CROSS, by Alexandre Georges, Arr. by Solon Alberti. G. Schirmer, Inc., N. Y. $1.

An interesting, reverent and comprehensive cantata approaching the status of an oratorio for the Easter season, arranged artistically by Mr. Alberti for use by a narrator, soli, chorus and obbligato violin and cello, with organ or piano accomp. The text is by Armand Silvestre translated by J. Paula Kemp and adapted by Solon Alberti. The music is well scored and the text highly effective. The work is divided into a Prelude and 12 following parts. 69 pages of music in all. Vocal tessitura normal. Performance time—approx. 1 hour.

THE GARDEN AND THE CROSS (Gethsemane) by Alec Rowley. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) $1.

An inspiring cantata for 4-part mixed voices, with soprano, tenor and bass solos. Organ accomp. Suitable for Lenten or Easter presentation. Text arr. by Arthur L. Salmon. Divided into 3-parts—The Garden, The Cross, The Dawn. Normal vocal tessitura. This work covers the subject in convincing and expressive manner. Performance time, 45 min. 54 pages.

For Organ

COME SWEET DEATH, by J. S. Bach. Edward B. Marks Music Corp. N. Y. 50c.

This dignified Bach air has been well arranged by John Klein for Hammond and pipe organ registration (Marks Organ Library No. 84), in simple and musicianly fashion, suitable for use on the average church organ. 3 pages.

IMPROVISATION ON "CHRIST THE LORD IS RISEN TODAY," by William McRae. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 75c.

A new improvisation (St. Cecilia Series No. 738) of the above well known Easter hymn, for organ use has been provided by Mr. McRae in interesting form. Requires fluent keyboard and pedal execution to bring out its entire innate effectiveness. Especially suitable for postlude at the Easter service. 8 pages.

THE SEVEN LAST WORDS OF CHRIST, by Theodore Dubois. J. Fischer & Bro., N. Y. $2.50.

This special and well coordinated organ part arrangement by N. Lindsay Norden for the above well known sacred cantata has been prepared from the woodwind and brass of the orchestral score and is intended for use with strings including 1st and 2nd violins, viola, cello and bass, as well as harp and timpani. This special organ part, with the foregoing instruments, should provide a splendid orchestral effect for the enhancement of the cantata presentation. 33 pages.

LITURGICAL SUITE FOR EASTER, by Dom Paul Benoit. J. Fischer & Bro., N. Y.

This ambitious and well designed suite for organ use at Easter, by the organist of the Abbey of St. Maurice and St. Mauer de Clervaux, consists of three separate volumes and includes the smooth flowing pastorale Cantilene Pascale sur Alleluia du Samedi Saint (No. 8359), 5 pages (75c); the brilliant and spirited Sortie sur Ite Missa Est, Alleluia (No. 8360), 9 pages ($1), and the short 4-page majestic Entree Pontificale sur Resurrexi (Introit de la Messe), (No. 8362) (75c).

These three compositions provide excellent instrumental music for the Easter season, well marked for organ registrations, etc.

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SAN FRANCISCO

Antheil's Sixth Symphony Among Spate of West Coast Premieres

San Francisco

The world premiere of George Antheil's Sixth Symphony, composed in 1948, was a recent San Francisco Symphony event. It proved a firmly-knit and distinguished opus in true symphonic form. The opening Allegretto and closing Allegro contain abundant vitality and joyousness. The Larghetto, in pleasing artistic contrast, is poetic, delicate, and well-balanced. The score was given distinguished performance by Pierre Monteux and the Symphony in the Triad Series of Feb. 10, 11 and 12, with the composer present.

On the same programs, Robert Casadesus received an ovation for his pianism in the romantic Fauré Ballade (local premiere) and the brilliant Saint-Saens Concerto No. 4. The Bach Passacaglia and Fugue in C Minor and the Wagner Prelude and Love Death were additional orchestral numbers.

NAN MERRIMAN, who opened her season with an appearance with the San Francisco Symphony in September under Pierre Monteux, was reengaged for a recital there on Feb. 1. (Photo by Bruno of Hollywood.)

Rare Bartok Work Heard

On three later programs, Corinne Lacomble, disciple of Casadesus, was heard in outstandingly musicianly performances of a practically unknown Bartok composition for piano and orchestra, Rhapsody (op. 1). Almost Liszt-like in structure and effect, it gave ample opportunity for beauty of tone, sensitive shading and technical dexterity. William Steinberg, guest conductor, rounded out the programs with a spirited reading of the Brahms D major Symphony and the bizarre but fascinating Stravinsky Song of the Nightingale—also new to San Francisco audiences.

Three concerts of the following week will long be remembered for Steinberg's superb, authoritative conducting (from memory) of the Mahler Symphony No. 2, assisted by soloists Dorothy Westra, Nan Merriman and the Stanford University Chorus (Harold C. Schmidt director). In spite of the distraction of trumpeters and horn players ducking in and out for off-stage effects and the tremendous tumult of bells, gongs and cymbals, the Mahler work had a notable musical impact. After a local absence of some twenty years, it is hoped it will have more frequent future hearings. The Overture to Alceste by Gluck and the Haydn Symphony in E Flat major comprised the first half.

Monteux's return to the podium brought Ernest Bloch's Voice in the Wilderness, for cello and orchestra, local first hearing. Boris Blinder, first cellist, was soloist in this composition, written in 1937, richly meditative in nature, warm and intimate in spite of a tendency to monotony. The Sibelius Second Symphony and Strauss' Till Eulenspiegel proved stirring orchestral fare.

Ruggiero Ricci, violinist, back home after a long absence, appeared with Monteux and the San Francisco Symphony on a "pop" program. Ricci's playing of the Tchaikovsky Concerto proved unusual for captivating tone, musical refinement and freshness of interpretation. As encores (an exception at symphony concerts) he impressed with his dexterity in two unaccompanied Paganini Caprices. The Hamlet Overture and the Fifth Symphony were additional numbers on the Tchaikovsky list.

Contemporary composer George Barati, cellist in the San Francisco Symphony, was given a place on recent symphony programs at the University of California (Berkeley) and Stanford University (Palo Alto). Monteux handed over the baton to Barati, an able conductor, who undoubtedly brought out the best in his highly complex, dissonant, yet engagingly rhythmic composition, Configuration (1947). Mr. Barati bears watching, for he is young, earnest, gifted.

Another Californian, Ellis Kohs (of College of the Pacific faculty) had a new work programmed by the San Francisco String Quartet at its January concert. The Kohs Quartet abounds in sturdy thematic material, expertly and refreshingly handled. An entire movement for two violins alone produced a novel and engaging effect. Isabelle Hesselberg assisted brilliantly at this concert in the Schumann Piano Quartet.

A Cello Sonata by Ernst Bacon, former Californian, was introduced in a concert by Analee Camp (Mrs. Bacon) at the Marines Memorial Theatre. This number, interpreted with beauty and understanding by the soloist, had serious dignity and melodic flow. Mr. Bacon also played excellent piano accompaniments and was further represented by a group of cello compositions, The Yellow Sea, Play of Light and Song of the Rushes, as well as encores.

Opera House Concerts

Opera House concerts (Paul Posz and Larry Allen Series) have had a surge of interesting entertainment by nationally-known artists. Robert Casadesus played an all-Chopin recital to thousands of ardent fans. Jan Peerce, tenor, again proved himself a local favorite. St. Olaf's Choir sang repertoire from Palestrina to contemporary Healy Willan of Canada. Burl Ives and his guitar demonstrated folk music in inimitable fashion; and Hazel Scott, pianist, played a little of everything from Bach to Bop.

HELENA REDEWILL.

LEADS NEW ENSEMBLE . . . Harold Byrns, musical director and conductor of the recently founded Los Angeles Chamber Symphony Orchestra. (Photo by Bernard of Hollywood.)

Harry Kaufman in Beethoven Festival

Harry Kaufman, pianist, and the Seidel String Quartet are being featured in a Beethoven Festival which started Feb. 6 and will continue through May 1, with performances every other Sunday evening. The project is under the supervision of Eugenie Leontovitch and is being held in the Stage Theater in Los Angeles.

On Feb. 22, Mr. Kaufman was the piano soloist in the Gershwin Concerto in F with the Denver Symphony under the direction of Saul Caston and has been invited to play in Milan in April.

Sara Reale, Edward Utley In Joint Appearances

Sara Reale, coloratura soprano, and Edward Utley, pianist, have appeared in joint recital in the Middle West, the New York-New Jersey area, and in Carnegie Recital Hall. Miss Reale, soloist

SARA REALE and EDWARD UTLEY

at St. Luke's Chapel, New York, has sung in other metropolitan churches; with the Macabee Choristers and the John Harms Chorus; on the Oratorio Hour of WNYC; and at the Brooklyn Museum. Mr. Utley is a faculty member of Carnegie School of Music, Englewood, N. J., and director of music at St. John's Lutheran Church, Englewood. A graduate of the University of Kansas, where he was a student of Dean D. M. Swarthout, he is at present studying in New York with Carlos Buhler.

Adi Bernard to Give N. Y. Recital

Adi Bernard, pianist-composer, after completing a concert tour of Texas and Arizona, will give a recital on March 24 at the Theresa L. Kaufmann Auditorium, New York. She will play works of Mozart, Beethoven, Mendelssohn and Chopin; her own composition Rhapsody in Hebrew on Palestinian Folksongs; and, as novelties, Evocation by Nicolas Nicolaef, A. W. Binder's Hora and Moonlight on the Wall, and Tarantella by Ray Leizer, young Palestinian.

One of Miss Bernard's students recently was awarded a prize of $100 in the National Piano Playing Auditions. A program by pianists from her studio is announced for April 10 in Carnegie Recital Hall.

Town Hall Course Continues

Barbara Lee Chadwick and Bruce Barbour, concert pianists and lecturers trained by the late Olga Samaroff Stokowski, are continuing the music listeners' course, Rehearsals for Listening, instituted by Mme. Stokowski at Town Hall Friday afternoons through April 8.

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BOSTON

Stravinsky List Heads Events; Recitalists Visit New England

By JULES WOLFFERS

THE big event in Boston this past fortnight was the Stravinsky concert at Symphony Hall for the 16th pair of Boston Symphony Friday-Saturday programs. If there were those who turned in their tickets at the prospect of a whole afternoon or evening of Stravinsky, there were more than enough devotees to take up the slack. Trading was particularly brisk, we understand, at the unofficial bourse in the lobby on Saturday night, while the ticket office had a long line waiting for turn-ins as soon as it opened.

To those who admire and understand Stravinsky's later productions, the concert was unalloyed pleasure. This list started with the Ode for Orchestra and continued through the Capriccio for Piano and Orchestra, the first performance at these concerts of the String Orchestra Concerto in D, and ended with the first concert performance of the ballet Orpheus. As in the New York appearance of the composer and orchestra, Soulima Stravinsky, son of the composer, was the pianist in the Capriccio.

Judging by the audience reaction here, it seems that Stravinsky's courage in turning his back on easy popularity is having more than its own reward. There are still many here who regard music like the Orpheus as dry and cerebral stuff indeed. There are others, your correspondent among them, who feel that the qualities of tact, understatement, finesse, perfect craftsmanship, economy of means and balance bring to clean focus the composer's ideas. At any rate, there was a distinctly favorable atmosphere, particularly for the earlier music, helped along by fine performances and expert piano playing.

As this program was carried afield in the orchestra's trip, further opinion can be found in other pages of this issue.

San Carlo Finale

As the Symphony left for its one-week tour, Fortune Gallo's San Carlo Opera troupe left with it after completing a ten-day stay—showing again that it's either feast or famine hereabouts.

With the exception of Traviata, the last few performances were repeats of operas presented earlier in the stay. Virginia Pemberton and Gino Fratesi took the leads in Traviata through a production that was handsomely costumed and well-staged.

Closing night brought a large audience a very acceptable Aida with Muriel Rahn displayed to good advantage in the title role, singing and acting with artistry and conviction.

As in the previous productions, Carlo Moresco impressed as musical director.

Various Recitals

Two completely satisfying recitals feli to the happy lot of Boston Morning Musicales patrons when Salvatore Baccaloni and Jennie Tourel each captured what is probably one of the most exacting audiences in the world. Subscribers to this series pay a high price for their seats since the series makes up the entire deficit of the worthy Boston School of Occupational Therapy. But no price could have been too high for both concerts. Baccaloni, with the expert pianistic assistance of Kurt Sober, was in perfect fettle and fine voice through his entire list. Miss Tourel gave us all the artistry, imagination and perception that have constantly characterized her appearances here. George Reeves was a sensitive and capable accompanist.

For next season the series will present Eleanor Steber, Giuseppe di Stefano, Blanche Thebom, Rudolf Firkusny, Ginette Neveu and Martial Singher.

To commemorate the centennial of Chopin's death, Malcuzynski devoted his Richmond Celebrity Series appearance at Symphony Hall to the Polish master's music. There were seats on the stage and enthusiasm to match the audience's size throughout the entire list.

New England Notes

In one of his last appearances before a tour of Europe, Giovanni Pompeo gave eloquent readings of Mozart, Sibelius, Verdi and Schubert with the Bay State Symphony Orchestra at Bedford, Mass. Featured on the program were several of the conductor's own compositions receiving initial hearings on this program.

The enterprising Crescendo Club of Boston presented Adele Milhendler, mezzo soprano from the Clara Shear studios, to fine effect before an audience liberally studded with New England music notables. Mrs. Leon Weltman, club president, welcomed the distinguished guests.

Norma Farber gave an all-Goethe program at Simmons College when the soprano sang music by Mozart, Beethoven and Schubert, set to texts by the writer whose bicentennial is being celebrated.

Nora Garner Riggs scored in a Chromatic Club appearance in the Hub.

IN MEXICO CITY Frieder Weissmann, the conductor, and Charlotte Martin, pianist, after rehearsal for a performance of the Schumann Concerto with the Orquesta Sinfonica Mexicana.

JOINING THE ROSTER. Eleazar de Carvalho, the Brazilian conductor, signs a three year contract with Arthur Judson of Columbia Artists Management, Inc. Mr. de Carvalho, conducting a return engagement with the Boston Symphony, introduced new Brazilian works. When he returns to Rio de Janeiro in the spring, he will take with him several American scores to be introduced there. (Photo by Al Hauser Associates.)

Cleveland Orchestra Makes Eastern Tour

The Cleveland Orchestra, under George Szell, conductor, gives its annual concert in Carnegie Hall, Feb. 15, Rudolph Firkusny being assisting artist in Brahms' First Piano Concerto. The concert is part of the orchestra's annual February tour of eastern cities, which opens in Syracuse, New York, on Feb. 7. The itinerary continues on successive nights in Albany and Troy, New York; Amherst, Worcester, Northampton and Springfield, Mass.; Hartford, Conn.; New York City; Wilkes-Barre, Pa. (two evening concerts and an afternoon children's program); Stamford, Conn., and Princeton, N. J. Mr. Szell is conducting all concerts except the children's concert in Wilkes-Barre, led by Rudolph Ringwall.

All Star Philadelphia Series

PHILADELPHIA. — Among recent events here, Francescatti and Robert Casadesus, in Emma Feldman's All Star Concert Series, provided a treasurable musical memory with a sonata recital. Miss Feldman also presented Paul Draper and Larry Adler in another of their highly entertaining—and artistic—joint recitals. Benno Moiseiwitsch, appearing for the Philadelphia Forum, played technical tours de force with nonchalance as well as artistry. A highlight was Chopin's 24 Preludes. The Art Alliance presented William H. Scheide's Bach Aria Group.

S. L. S.

Winifred Heckman's Engagements

Winifred Heckman, mezzo-soprano, began 1949 by appearing in Beethoven's Ninth Symphony and Bruckner's Te Deum in Kansas City under Hans Schwieger. In 1948 she appeared with the Philadelphia La Scala Opera in Baltimore and Philadelphia, and ended her concerts for the year with appearances in Grand Rapids, Mich., and one at the Ritz-Carlton, New York, for the Navy League in honor of the Secretary of the Navy.

NEWS IN BRIEF

Spyros P. Skouras, president of Twentieth Century-Fox Film Corporation, has been unanimously elected a member of the board of directors of the New York Philharmonic-Symphony Society.

Vienna will hold a Festival Week, June 2 to 8, to commemorate Johann Strauss, father and son. The celebration will be organized by the Johann Strauss Society in cooperation with the Municipality of Vienna and the Austrian Government.

Among five distinguished foreign citizens elected as honorary associates by the National Institute of Arts and Letters, as announced on Feb. 18, are Ralph Vaughan Williams and Gian Francesco Malipiero, composers.

Erich Leinsdorf has signed a contract to conduct the Rochester (N.Y.) Philharmonic Orchestra for another season, his third in that capacity.

William Yarborough, violinist, has completed a transcontinental tour of Veterans' Hospitals. His accompanist was Erich Weil.

Charlotte Boerner was soloist with the Charleston (W. Va.) Symphony on Feb. 27 and 28, Antonio Modarelli conducting.

Leo Podolsky of the Sherwood Music School, Chicago, will head a group traveling to the Salzburg Festival, July 27 to Aug. 30. The schedule includes extensive weekend tours in Austria during the season.

Lily Pons and Andre Kostelanetz made their first joint appearance in Hawaii on Jan. 29. It was also the first major engagement of the newly formed Hawaiian Symphony.

Guest artists with the Brooklyn Chamber Music Society under Carl H. Tollefsen on Feb. 20 at the Brooklyn Academy of Music were Suzanne Bloch, performing on the virginals and lute; Mildred Hunt, flutist; and Ralph Leopold, pianist.

Maria Kurenko, soprano, and Nena del Rosario, pianist, will be soloists with an orchestra conducted by Alfredo Antonini on March 5 at Carnegie Hall in a benefit concert for the Manila Symphony.

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CHICAGO

Mahler Second Symphony Stirs; Anthony Collins Opera Sung

By DOSHA DOWDY

A MUSIC event of importance took place when Fritz Busch, in the closing concerts (Feb. 17-18) of his second engagement this season as guest conductor of the Chicago Symphony, presented the local premiere in its entirety of Mahler's "Resurrection" Symphony. The Chicago Musical College chorus, and soloists Karin Branzell, Swedish contralto, and Ellen Faull, soprano, assisted.

The presentation was an extraordinarily impressive one. There was remarkable unity of spirit and technical precision throughout. The work could not have received a more devoted performance than the one given under Dr. Busch's leadership, with the unanimous response of his men of the orchestra, the beautifully trained chorus, and superior soloists. The conductor returned to the stage many times amid cheers and bravos, and shared honors generously with his ensemble.

Alexander Brailowsky was soloist under the same leader in concerts of the previous week, playing Tchaikovsky's B flat minor Piano Concerto on Tuesday, and Chopin's Piano Concerto in E minor on the Thursday-Friday ones. He was received with warm enthusiasm for his beautifully musical performances.

Other works programmed by Dr. Busch were symphonies by Brahms and Mozart, a first local performance of Strauss's Metamorphosen, Study for 23 Solo String Instruments, and Britten's Sinfonia da Requiem.

Firkusny's Recital

Rudolph Firkusny, whose Orchestra Hall recital was the fourth event on the Allied Arts Piano Series, must be classed among the top-ranking pianists. His clear, remarkably facile technic, his unlimited ability to manipulate tone quality, and his unfailing artistry enabled him to make music of the finest order throughout his well built program containing works of Bach-Busoni, Mozart (Variations on a Minuet by Duport), Brahms, Schumann (Fantasia in C major), Chopin, Jirak and Smetana.

Although Mr. Firkusny does not deliberately resort to showmanship, there was no doubt, in hearing Smetana's Etude de Concert and certain other pieces, that he can produce spectacular pianistic fireworks. Yet his recital was exciting for the artistic stimulus and musical satisfaction given his hearers.

Krakow Sinfonietta Opens Series

The newly organized Krakow Sinfonietta (Leo Krakow, conductor) played its initial concert at Eighth Street Theater, Feb. 7, before a large and interested audience. The ensemble was composed of mature musicians who responded well to their able leader in admirable performances of Tansman's Variations on a Theme by Frescobaldi, Serenade, op. 20, by Elgar, Bloch's Concerto Grosso, and a first performance here of Haydn's Concerto No. 1 in C Major, with the exceptionally gifted violinist Herman Clebaboff as soloist.

The organization will no doubt receive the support of lovers of such music as the ensemble promises to present. Other concerts will be given during the season.

Joseph Cole, Baritone, Heard

Joseph Cole, Negro baritone, sang to a capacity house when he was presented in Kimball Hall recital, Feb. 8 by Philruth Concert Management. Mr. Cole programmed arias from Handel and Verdi operas, and groups of Schubert, Brahms and Faure songs, as well as contemporary songs in English, and Negro spirituals.

Mr. Cole's baritone has richness, beauty and power. His command of tonal color and interpretive expression is masterly, and he sings always with the deepest sense of the meaning of both text and music, carrying to his audience the emotional, as well as musical significance of his songs. The entire program was presented with intelligence, taste, and imagination; the Fauré songs were unusually beautiful and effective. William Browning was at the piano.

H. L. B.

Civic Orchestra Concert

Tauno Hannikainen's students in the Civic Orchestra, almost without exception newcomers each year, comported themselves admirably in Orchestra Hall on Feb. 15 when they played Thomas' Overture to Mignon, the Symphony No. 1 by Kalinnikoff and the Beethoven Piano Concerto No. 5 with a gifted and poised young Viennese soloist. Irene Schneidmann, who has been in this country nearly a year, played with definite authority and a versatility of touch which was a delight to witness. Her *forte* passages were powerful and brilliant and the pianissimo phrases delicately clear. The large audience gave generous plaudits to the orchestra, the soloist, and to Mr. Hannikainen, who graciously shared them with all.

J. DEL.

BRAILOWSKY tries out the Steinway inscribed and played in 117 concerts by Paderewski when on his first American tour in 1891-2. The occasion was the second of a series of informal receptions in Lyon & Healy's Steinway Salon (Loop Store), Chicago, when that firm was host to Steinway artists heard in that city during February. Other artists who appeared were Artur Rubinstein, Rudolf Serkin, Eugene Ormandy, Rudolf Firkusny, Robert Casadesus, William Kapell, and Vladimir Horowitz. (Universal Photo Svce.)

Etta Moten in Orchestra Hall

Etta Moten, mezzo-soprano, sang to an unusually large audience in Orchestra Hall on Feb. 7, and scored a decisive success not only by the beauty of her voice but also by the authority of her interpretations. Although her voice seems most effective in the lower register, Miss Moten displayed an able coloratura technique in a Handel aria, and a charming lightness of touch in certain songs by Hugo Wolf and Koechlin. Especially interesting were some African chants in which the singer accompanied herself on a curious native drum. George Pierson's piano accompaniments were efficient, if not especially subtle.

W. M. S.

Mary Bothwell Appears

Mary Bothwell, Canadian lyric soprano, made her first Chicago appearance in Fullerton Hall recital, Feb. 2, under the concert management of Howard Will. Miss Bothwell, an impressive figure on the concert stage, established herself as a sophisticated musician with contagious enthusiasm for her art, and one with discriminating taste for program building, except for some disappointing American songs which closed the program. The artist's thorough knowledge of lieder was evident throughout a refreshing selection of songs by Schubert, and those of Hugo Wolf and Strauss. Wagner's Liebestod, from Tristan and Isolde, sung with deep understanding, if not always with impassioned ardor, and Ravel's Sheherazade cycle, admirably interpreted, comprised the remainder of the program. Miss Bothwell responded to the warm applause with several encores. The distinguished accompanist, Paul Meyer, was at the piano for Miss Bothwell.

Blanche Branche Presents Oratorio

Gounod's oratorio The Redemption was given its second Chicago performance recently, when it was presented in Kimball Hall under the general directorship of Blanche Branche, prominent Chicago voice teacher, with Alden Clark, conducting. The 42-member chorus, including soloists, was composed entirely of pupils from the Branche studios. Among the soloists, most of whom occupy prominent church positions, were Annette Baehne and Jane Berg Kinsley, sopranos; Faith Starkey and Helen Penn Simeon, contraltos; Earl Bichel and Arthur Leavy, tenors; and Lyle Richardson and Roger Hodson, baritones. Dwight Davis was organist for the presentation.

Basserman-Jospe Program

A sonata recital by Hans Basserman, violinist, and Erwin Jospe, pianist, at Fullerton Hall, Feb. 16, offered an historical survey of periods and styles of composition. From the early Beethoven of Opus 12, No. 3, to Brahms in the full maturity of his D minor, the artists dwelt carefully on each work and modified their approach with sympathetic discernment. In spite of this, there was at times an imbalance between the two instrumentalists, most apparent in the Beethoven. Prokofieff's D Major, Opus 94, came through with humor and an almost sardonic inflection. In the Debussy Sonata Mr. Jospe's excellent virtuosity and musicianship accorded best with Mr. Basserman's sensitive violin.

J. M.

Indian Group in Concert

East and West met on Feb. 1, when Wasantha Wana Singh and his group brought the music and dance of India to Fullerton Hall. This was a benefit performance for the East and West Fellowship scholarship fund, which a highly responsive audience attended. If not for the interesting commentary on the origin and type of Indian music offered by Mr. Singh, listeners might have been unprepared for the lack of harmony as we conceive it. The musical interlude which opened the program set the mood with a salute to daybreak: the Saroda-

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Veena and Mauri-Veena—stringed instruments—and the Tabla and Baya, small drums, gradually increased their tempo as morning, in the form of clever lighting, grew brighter. G. M.

Lola Fletcher Students Presented

The American Opera Society presented a one-act English language opera to members and guests at the Racquet Club on Feb. 4, followed by luncheon. Mrs. Ashley Brand, president of the society, had as her guests of honor Mr. and Mrs. Arthur H. Marlowe, the former British Consul General in Chicago.

The opera was Catherine Parr, by Anthony Collins, who lives in Hollywood and has written also for radio and cinema. Frances Coates Grace, having heard the work on the Philharmonic Hour over NBC, sent to the composer for the score. Two artist students of Lola Fletcher, who had coached them, sang the roles of Queen Catherine and Henry VIII (the last third of the performance was repeated by request). They were Patricia Carter, soprano, who has sung with the Chicago Opera Company, and Frank Richert, soloist at the Church of Christ Scientist in Winnetka. Ruth Glasby ably interpreted the orchestral score at the piano. This English language opera project should encourage more young composers to swell the repertoire with works suitable for performance. J. DeL.

Cosmopolitan School of Music Events

Artist students of Harriet Case, voice; Daisy Waller Stephen, piano, and Mary Rasmussen, violin, together with members of the Ensemble Class under the direction of Ramon Girvin, were presented in recital on Feb. 5, in Cosmopolitan Recital Studio.

Eleanor Long and Dorothy Bond were heard in songs of Rossi, Purcell, Watts, Catalani, Strauss and Tyson. Instrumental numbers were given by Christine McLetchie and Ethel Schrieber, pianists, and Americo Meneghini, violinist. In closing, Dohnanyi's Quintet No. 1, C minor (1st movement) was performed by the ensemble composed of Americo Meneghini, Robert Gerhardt, Lawrence Brullo, Edith Post and Valentina Morales. Accompanists were Grace Peterka and Cornelius Vleugel.

Myron Carlisle's Activities

Recent Chicago appearances of Myron Carlisle, baritone, included a joint recital with Robert Macdonald, pianist, before twelve hundred students and faculty members of Providence High School, and a program for the Sunday Arts Group at the North End Womans Club, with Elsie Alexander, pianist; in programs for the Windsor Park Women's Club and Sunday Arts Group of Chicago; with Burton Holmes in the grand ball room of the Stevens Hotel for the annual dinner of the Vanderbilt Travel Tours; two recitals in Duluth Minnesota, and one at Francis Shimer College, Mont Carrol, Ill.; and as soloist in Handel's Messiah with combined choruses and orchestra of Berea and Eastern State Teachers College, Richmond, Ky.

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MUSICAL JOTTINGS . . .

An unpublished cantata by **Tchaikovsky** written in 1872 to mark the bicentenary of Peter the Great was discovered in the former home of the composer at Klin, now a museum, according to an announcement made by Prof. Bogatrev of the Moscow Conservatory recently. Scored for tenor solo, men's chorus and orchestra, it will be premiered this season. . . .

. . . Reputed last composition of **Franz Lehar,** a waltz Danube Legends, will have its first Vienna hearing this season. . . . **Marc Blitzstein** is composing an opera on Lillian Hellman's drama The Little Foxes, designed for production by Cheryl Crawford in N. Y. next season. . . . **Theodore Lettvin,** of Chicago, won the piano contest held by the Phila. Pops Orchestra, and makes his bow as soloist under **Max Leon** on March 13. . . . **Yehudi Menuhin,** in Rome, urged the Chicago Symphony Orchestra to go through with guest conducting engagement of **Wilhelm Furtwaengler,** saying, "Of all German musicians, he put up the most resistance to the Nazis." . . . **Kreisler** was to sell his collection of rare books and medieval MSS. through the Parke-Bernet Galleries, N. Y., Jan. 27-28, and give the proceeds to charity. . . . **Alfredo Salmaggi,** opera impresario, became a grandfather recently when his daughter, Mrs. John Truzzolino, gave birth to a son. . . .

The Baltimore Symphony conducted a campaign for $150,000 in order to avert its present crisis. . . . **Gregor Piatigorsky** has accepted temporary chairmanship of the new American Assn. for Advancement of Chamber Music, which plans to send out ensembles and lecturers across the country. . . . The C. F. Peters Corp. (**Walter Hinrichsen,** president), publishing firm, founded in Leipzig in 1800, has opened offices in Carnegie Hall. . . .

Marian Anderson underwent an operation which "saved" her voice last summer, it was recently announced. . . . Smith and Mt. Holyoke Colleges are jointly sponsoring a project to publish modern American music, under the firm name of Valley Music Press. . . . **Lauritz Melchior** left on Jan. 9 for a plane trip to South Africa, including appearances at Johannesburg. . . .

Combining some hunting with his South African visit, Melchior sent an unusual Valentine to **Helen Traubel** in the shape of two lion cubs. They have been named for the soprano and the tenor, and installed in the St. Louis Zoo at the invitation of Louis Vierhaller, the director, who heard about the gift while listening to a Saturday "Met" broadcast. . . .

Ezio Pinza is to star in a musical. . . . **Novotna** is to tour with **Sigmund Romberg** and his orchestra. . . . **Anna Lisa Bjoerling,** wife of **Jussi Bjoerling,** "Met" tenor, made her American bow singing a duet from Boheme with him at the recent Holiday Party at that theatre. . . . **Maria Jeritza** is planning a tour next Spring in European opera houses. . . . **Efrem Zimbalist** recently sold a "Strad" violin to **David Sarser,** of the NBC Symphony. . . . **Leopold Stokowski** and **Walter Hendl** have been named judges in the contest for composers up to 16 being sponsored by the N. Y. Philharmonic Young People's Concert Committee. . . .

When **Lily Pons** and **Andre Kostelanetz** recently gave their first Hawaiian joint recital (to an audience of 5,800) with the newly founded Hawaiian Symphony, it was in a reconverted boxing arena and the diva, in satin and jewels, sang under a sign reading "Wrestling Tomorrow." . . .

The Rochester Civic Music Ass'n, with nearly 10,000 members, opened its annual campaign for $115,700 on Feb. 18, to defray weekly "pop" concerts by the Rochester Civic Orchestra under **Guy Fraser Harrison** and other events. . . .

Sir Thomas Beecham and the London Royal Philharmonic Orchestra, who were to have toured the U. S. this spring, have postponed the visit "for at least a year." . . . **Robert Weede** and **Lawrence Winters** will alternate in the leading role of the opera Troubled Island by **William Grant Still,** in its world premiere by the New York City Opera Company this Spring. . . . A new violin bow by which four strings may be played at once, according to its inventor, 72-year-old **John Alpin Grayson,** of Hawthorne, N. J., is a recent addition to musical equipment. . . . The Dybbuk, music drama by **David Tamkin,** was given its world premiere in concert form by the Portland, Ore., Symphony, **Werner Janssen** conducting, and with **Jan Peerce** as principal soloist. . . . **Ferruccio Burco,** child conductor, has been making an American "farewell" tour, conducting an orchestra at Skouras Theatres in Astoria and Manhattan.

Paul Hindemith returned to Berlin on Feb. 14 to conduct the Philharmonic Orchestra in guest performances of his works—his first visit since 1934, when the Nazis outlawed his music. He is now an American citizen. . . . The Eadis Millicent Aid for Cardiac Children benefited from proceeds of a concert given at Carnegie Hall, Feb. 27, with an orchestra conducted by **George Schick** and **Nadine Conner, Leonora Corona, Karin Branzell, Emery Darcy, Joel Berglund, Italio Tajo, Herta Glaz, Irwin Dillon** and **John Brownlee** as soloists. . . .

Lili Kraus, Pianist, to Tour U. S.

The American debut of Lili Kraus, pianist, is announced by Coppicus & Schang, Inc., for the fall of 1949.

Miss Kraus, now a British citizen, was born in Budapest of a Czech father and a Hungarian mother. Among her teachers were Kodaly, Bartok, Steuermann and Artur Schnabel. Since her 16th year she has played in recitals and with the leading orchestras throughout Europe and the British Isles, in Russia, China, Japan and Australasia.

LILI KRAUS
(Photo © Parlophone Co., Ltd., Hayes, Middlesex, England.)

Interned by Japs

In 1940 Miss Kraus left Europe for a world tour opening with a second visit to the Dutch East Indies. Her itinerary would have continued through Australia and New Zealand, North and South America, but, staying too long in Java, Sumatra and Bali, the artist was caught by the Japanese invasion and spent nearly three years in Japanese prison camps. Although she was almost starved, she had fairly good treatment, due, she believes, to the fact that during a visit to Japan in 1936 she had made records for Columbia, Tokio, which became popular. For the last 18 months of her prison time she was even given a piano, enabling her to study and give regular concerts for her prison mates.

Immediately after liberation the British forces flew her to Australia, where she made two extended tours in 1946 and 1947 under auspices of the A.B.C. Between the tours she spent a year in New Zealand, giving 171 recitals. For her efforts in aid of countries in need and also for educational achievements in New Zealand, she was granted British citizenship.

In February, 1948, she returned to England, playing in that country and on the continent before going to South Africa early this year. From there she will come to North and South America.

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NEW YORK CONCERTS: Szell, Stravinsky, Stokowski on Podium

CARNEGIE HALL

Highlights of the New York Philharmonic fortnight beginning February 10, under Leopold Stokowski's baton, included Sir George Dyson's Overture to his cantata The Canterbury Pilgrims (At the Tabard Inn), a conservatively constructed piece, of charm but without great importance, and Bernard Herrmann's Suite from The Devil and Daniel Webster, originally written for a motion picture. Though the latter is programmatic music which aims to illustrate given situations, craftsmanship and sense of form distinguish the pieces, which make for pleasant listening. Especially the scherzo, entitled Sleighride, proves the composer to be an imaginative orchestrator.

Another first performance (Feb. 13) was Maganini's Three Early American Pieces. An Old Connecticut Tune by Law, A Village Festival by Stephen Foster and A Chant for George Washington's Funeral by Jenks, supply the themes which Mr. Maganini uses. His treatment, though well sounding, overbalances the original material, making the score topheavy.

Also included in these programs were a remarkable recreation of Tchaikovsky's Pathetique Symphony, that held real drama and exciting power, and Debussy's La Cathédrale Engloutie in Stokowski's tasteful and imaginative orchestration.

PENSION FUND WAGNER CONCERT

With Eileen Farrell and Molly Starkman, sopranos; Mary Davenport, contralto; Irwin Dillon, tenor; Michael Rhodes, baritone, and Leopold Stokowski, conducting, the Philharmonic Orchestra presented its Pension Fund Benefit Concert before a sold-out house on Feb. 12. An all-Wagner program included excerpts from Rheingold, Siegfried, Walkuere, Goetterdaemmerung and Tristan. The young and fresh voices of the soloists and the dramatic and sensuous reading of Wagner's scores by Mr. Stokowski made the evening a musically impressive event.

HAYDN "PREMIERE"; KAPELL FETED SOLOIST

Haydn's Symphony in D major, No. 3 ("Imperial") was heard for the first time at the Philharmonic concerts on Feb. 17. The work was discovered by Edvard Fendler and premiered by him at a concert of the Paris Conservatoire Orchestra in 1939; it abounds in fresh invention, harmonic audacity and rhythmic surprises. Stokowski gave a reading of delicacy and delightful transparency. Preceding the symphony was Vivaldi's Concerto Grosso in D minor, op. 3, No. 11, in Stokowski's own rather elaborate symphonic transcription, sounding magnificently but stylistically hardly correct; and Mozart's enticing Deutsche Taenze (K. 605), No. 3. The concluding orchestral offering was Enesco's Roumanian Rhapsody No. 1, in an appealing interpretation.

As soloist, William Kapell played Rachmaninoff's Third Concerto for piano and orchestra. His interpretation was impressive, technically and musically, with the motoric drive necessary for this impetuous piece as well as the warmth. On the Sunday afternoon program, the soloist scored again in Prokofieff's Concerto in C, No. 3, op. 26, a work admirably suited to his talents. There were two additional Bach transcriptions—Ich ruf zu Dir and Nun komm' der Heiden Heiland. H. W. L.

EDOUARD NIES-BERGER rehearses with his chamber orchestra which made its second appearance on Jan. 21 at Town Hall, with Marcelle Denya, soprano, as soloist. Third and last concert in the series took place Feb. 18, when Louis Kaufman, violinist, was soloist.

MOORE OPERA AT YOUNG PEOPLE'S CONCERT

The third concert given by the Philharmonic-Symphony Society in the Young People's Concert Series on Feb. 19 had as its conductor Walter Hendl, and as its soloist Elizabeth Rich, 17-year-old pianist. The novelty was Douglas Moore's 10-minute opera for children, The Emperor's New Clothes. Originally commissioned by the Young People's Records, Inc., for the Young People's Record Club, this work has a conservative, though tastefully descriptive, musical setting in concert form, to the witty story and lyrics by Raymond Abrashkin. Scored for chorus and soloists, its solo parts were expertly performed by George Rasely, tenor (Emperor), Leonard Stokes, baritone (Prime Minister), Earl Rogers, tenor (First Tailor), and James Ballister, tenor (Second Tailor).

Miss Rich played the first movement of Schumann's Concerto for Piano and Orchestra with sensitivity, color and intelligent grasp of content. Bernard Herrmann's picturesque Currier and Ives Suite and an "Everybody Sing" number were the other offerings. Hendl gave a fine account of himself as musician and commentator for the young. R. L.

SZELL LEADS CLEVELAND ORCHESTRA

George Szell returned on Feb. 15 to an auditorium where he had scored at the head of the Philharmonic, this time conducting the Cleveland Orchestra. He has moulded this ensemble into a body of rare homogeneity, with all instrumental sections well balanced following his intentions with great devotion. An enkindling reading of the Overture to The Bartered Bride by Smetana was followed by Schumann's Symphony No. 1. Obviously the latter is close to Mr. Szell's heart. The Larghetto sang beautifully and the Scherzo was imbued with telling contrasts. Strauss' Eulenspiegel had an authentic reading, with many enchanting details.

Rudolf Firkusny was the brilliant soloist in Brahms' monumental Concerto in D minor. His excellent pianism and musicianship, coupled with Szell's discerning orchestral interpretation, assured the work a rousing reception. H. W. L.

BOSTON SYMPHONY UNDER STRAVINSKY

With Serge Koussevitzky on his winter vacation, the third pair of concerts by the Boston Symphony, on Feb. 16 and 19, was under the direction and composed of music by Igor Stravinsky. Assisting artist was the composer's son, Soulima, in the Concerto for piano and wind orchestra (with double basses) and Capriccio for piano and orchestra.

Stravinsky mirrors in his work the sociological changes of the time. After his colorful early ballets, and the first World War, came a period of economy and with it the epoch of neo-classicism. The Concerto for piano and wind orchestra is one of the most typical examples of its artistic harvest. Though written much later, so is the Concerto in D for string orchestra, which revives the form of the classical concerto grosso with a new harmonic and rhythmical pattern.

Of late Stravinsky, who excluded emotion from his writing of the second period, substituting the elements of pure form, has introduced a new romantic feeling. His Ode for orchestra employs in the first movement a melodic theme which can easily be traced to Wagner in its longing, Tristanesque attitude. And his Orpheus, ballet in three scenes, is a definitely romantic creation. Here the orchestra sings with a most refined and moving lyricism.

As a whole, however, the fare was a trifle on the austere side. Stravinsky as a conductor is the most objective interpreter of his own works. Soulima Stravinsky in his clean-cut readings followed the composer's intentions most faithfully. H. W. L.

SZIGETI INTRODUCES SCORES

Joseph Szigeti's recital Feb. 6 again gave proof of the musical conscience of the distinguished artist, and must also be lauded for his championship of contemporary music. Henry Cowell's Sonata (1945) opened the program. It is melodious, straightforward composition employing folk-like thematic material. Fine craftsmanship has knitted together these simple musical ideas into an effective piece.

The other contemporary score was Benjamin Britten's Suite, op. 6. This early work of the British composer also has links with folklore, but is much more sophisticated in its general attitude. It is a brilliant display piece for the violin. The classics were represented by Schubert's heavenly Fantasy in C major and Beethoven's "Kreutzer" Sonata, both played by Mr. Szigeti with masterly authority. Joseph Levine was his admirable assistant at the piano. H. W. L.

MIRIAM SOLOVIEFF IN STRING WORKS

Miriam Solovieff, violinist, in recital Feb. 8, had Arthur Balsam at the piano. She proved again her mettle in a difficult program which contained Respighi's Concerto Gregoriano, Beethoven's Sonata, op. 96, in G major and Prokofieff's Sonata. Her playing was in manner always dignified, restrained, attaining nuances with the most effortless manner. It was only very occasionally her intonation suffered lapses. There was a large audience. L. J. G.

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BARERE GIVES BRILLIANT RECITAL

Outstanding in a season notable for fine pianistic work was the recital of Simon Barere, Feb. 7. Listed were Chopin's Fantasie in B, Nocturne in C minor, Scherzo in C sharp minor, Mazurka in F sharp minor, Etudes in G flat and F major, the Andante Spianato and the Grande Polonaise Brillante; Liszt's Funerailles and transcription of the Faust Waltz (Gounod); Scriabine's Sonata No. 4, op. 30, Poème, op. 32, and two Etudes. Tonal color and dynamic contracts were of infinite variety, and while in interpretative matters the pianist followed his own ideas, it was permissible to an instrumentalist of his technical brilliancy. M. C.

STERN RESURRECTS BARTOK SONATA

Bartok's First Violin Sonata, composed in 1921, has had a few performances. It is very long, prohibitively difficult, and has a complicated piano part. Isaac Stern played it on his Feb. 9 recital. It was not surprising that he should perform it brilliantly, but that he also did it idiomatically was noteworthy. Stern is primarily a romantic violinist, with a rich tone, technical sweep and an almost infallible left hand. He put all these into service, making the Bartok sound like pulsating music rather than an academic chore.

Preceding this work, Bach's unaccompanied Chaconne had a romantic conception. A quiet Adagio by Haydn was played with restraint, the purity of melodic line emphasized. Curiously, a Mozart sonata sounded a little overpressed and anxious. (Stern at times does not allow his music enough breathing space.) Szymanowski's Notturno e Tarantella was also included. Alexander Zakin was a forceful accompanist, whose work in the Bartok was an achievement. R. K.

THE LESCHINS IN TWO-PIANO LIST

On Feb. 11 two-piano playing was heard from Joana and Louise Leschin, who offered the Brahms Sonata, op. 34, the first performance of the Carnival Suite by Tansman, a Vivaldi Concerto (transcribed by Philipp), a Handel Musetta (reworked by Martucci and Gorno), Michailow's Fantasia, Campera (Lopez-Buchardo, arranged by Leschin) and Godowsky and Saint-Saens numbers. The Misses Leschin play fluently, but their ensemble at times leaves something to be desired and their interpretations need more variety of color. The new Tansman suite is light music, effective in its medium. D. B.

SOLOMON MAKES RETURN VISIT

Though some twenty years ago the British pianist Solomon gave two recitals in New York, and in 1939 he appeared once (for a World's Fair performance), his Feb. 12 recital virtually served to introduce him to contemporary concert audiences. Solomon (who never uses his first name, Cutner) selected a program that obviously set him off to best advantage — the Bach-Liszt Prelude and Fugue in A minor, a Scarlatti Sonata, one by Beethoven (op. 2, No. 3, in C), Schumann's F sharp minor Sonata, some Debussy works, and a Chopin group highlighted by the Fantasy and A flat Polonaise. He proved that he is a great artist as well as pianist, and that he is interested in music as well as technique. The outstanding characteristics of his playing included a tone of much depth that is never forced; a completely flexible technical mechanism; a structural logic; and a marvellous finish and elegance in his interpretations. Perhaps his finest achievement was the Beethoven sonata, an example of exquisite phrasing and dynamic finesse. If his Chopin was not that of the grand tradition, it was eminently sane, without forced rubatos and fortissimos, imbued with a strain of poetry. R. K.

MALCUZYNSKI PLAYS CHOPIN

Witold Malcuzynski, whose reputation as an interpreter of Chopin, has gained many listeners throughout the U. S., in his recital of this composer's works on Feb. 14, again revealed considerable temperamental flair for this type of music. Subtle and beautiful tone, speed and power when required, ardent temperament distinguished his playing. It was a performance to which the audience responded by demanding many added numbers.

Much of the program was magnificently delivered. One had the feeling that some slight departures from notation were perhaps caused by too great a tax put upon the physical resources of the artist. On the all-Chopin program were the Fantasy, op. 49, in F minor; two Nocturnes, opp. 49 and 27; Sonata, op. 35, in B flat minor; three Mazurkas, two Etudes, a Waltz and the Scherzo No. 2, in B flat minor. M. C.

A TRUMPET RECITAL

A successful novelty was the trumpet recital on Feb. 19 of Edna White, a brilliant and musicianly performer. Assisting were the Andrew Tietjen Chorus, Coenraad V. Bos, pianist, and Carleton Sprague Smith, commentator. Miss White's offerings included Virgil Thomson's ingenious and effective Concert Waltz; the Procession from Gena Branscombe's Quebec Suite; Légende by Enesco, a first American performance of Martelli's Sonatine; and Tibor Serly's Midnight Madrigal. The chorus sang numbers by Bach, Kodaly, Kubik (first New York performance of his The Song of the Blacksmith), Mead, Davis, Holst, Morley, Victoria, and Brahms. D. B.

SHIRLEY TREPEL, CELLIST, BOWS

Shirley Trepel, Canadian cellist, on Feb. 20, matinee, made her New York debut with the competent piano assistance of Eugene Helmer. Possessor of a large musical tone and composed platform manner this youthful artist shows considerable accomplishment, but is capable of fuller development, especially in smoothing out a tendency toward roughness in the lower register. Ample technique is at her command. In the unaccompanied Hindemith Third Sonata the complex technical problems were

(*Continued on page* 18)

Who's News in Concert Promotion

W. MORTIMER CLARK, D.D.S., President, Middletown (N.Y.) Community Concert Association. Dr. Clark's musical tastes are eclectic, with a leaning toward the Romantics, especially German composers of that era. He believes everything should be done to make concerts American, or at least modern—"with no slavish imitation of what was done in Vienna 100 years ago." Wonders why "songs are sung in languages other than the *one* we understand." Went into music promotion because the Organized Audience Plan appeals to him, and because he sees the need of the public to hear great music well performed. Besides his profession and music, including playing the piano, he goes in for golf and photography.

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NEW YORK CONCERTS

(Continued from page 17)

solved expertly. For sheer melodic charm, the Chopin Introduction and Polonaise, splendidly played, pleased this reviewer best. Miss Trepel also performed a Divertimento by Haydn, arranged by her teacher, Piatigorsky; the Sonata in E minor of Brahms; the Fantasy Pieces by Schumann and Variations on a Rococo Theme by Tchaikovsky. H. I. B.

ROSITA RENARD FETED ON RETURN

A notable pianist returned when Rosita Renard, Chilean artist, appeared here for the first time since 1927, on Jan. 19. Fine technical facilities, a complete devotion to music, are distinguished characteristics of her playing. Opening her program with Bach's Partita in B major she made the listener aware of the variety of emotions and colors in this composition. Not the slightest detail was lost. The transparency of her playing was even more evident in Mozart's Sonata in A minor (K. 310.) The artist here made the music speak for itself in all its lyricism, as in the Andante, but she also had the right expression for the brilliance and gaiety of the corner movements. Mendelssohn's Variations Sérieuses escaped entirely the usual fate of being played with too much sentimentality. If anything, one could have desired sometimes more warmth and less restraint, an exception also to be taken in connection with the Chopin group which closed the program's first half. Ravel's Valses nobles et sentimentales, and Debussy's Danse completed the official bill, which was prolonged by many encores. H. W. L.

TOWN HALL

"DEBUT AND ENCORE" PRESENTS

Louise Bernhardt, contralto, and Ruth Duncan, pianist (debut), were presented on Feb. 4 in the Debut and Encore series. Miss Bernhardt sang works by Gluck, Giovannini, Brahms, Mahler, and a group of six American songs. Miss Duncan played Charles Ives' Concord Sonata and Mendelssohn's Variations Serieuses.

Miss Bernhardt possesses a luscious, ripe contralto which she uses to excellent advantage. Her lower register especially is dark-hued and rich. These qualities were particularly evident in the Mahler cycle, Lieder eines fahrenden Gesellen. Four songs received their first performance here: The Trees that Lean Over Water and The Lily and the Rose (both charmingly lyrical songs by H. Stanley Hillyer), and Bone and Fenton's Tryst and Paul Sargent's Hickory Hill which are fine additions to the roster of song. Konrad Wolff was the able accompanist.

Ruth Duncan is a pianist with an excellent technical background and good musical sense. Her performance of the taxing Ives Sonata was proof of sound musicianship. Miss Duncan also fared well in the Mendelssohn work. C. A. P.

BONNIE DOUGLAS BOWS

The young violinist Bonnie Douglas made her debut on Feb. 2 in works by Moor, Fiocco, Hindemith, Brahms, Chausson and Bartok. Miss Douglas is a gifted musician with a highly intelligent approach to her interpretations, both musically and technically. Throughout she exhibited good intonation—even in such difficult works as the Hindemith Concerto (1939) and the Chausson Poème. Both her emotional and intellectual grasp of her selections showed scope of comprehension, embracing the classic and modern works equally well. One was also impressed with her poise and seemingly effortless execution of trying technical hurdles. Brooks Smith was the capable accompanist. C. A. P.

JULIAN OLEFSKY SCORES

Julian Olefsky, violinist, in his debut on Feb. 5, proved his technical prowess and the possession of a warm and expressive tone. Starting with Tartini's Sonata in G minor ("Devil's Trill"), the ease with which he conquered the difficulties of this work impressed. In Bach's Partita, No. 2, in D minor (unaccompanied), intonation details and other technical aspects were cared for satisfactorily. Mr. Olefsky lacked as yet musical insight for an ideal reading of such complicated and introspective music. Chausson's Poème, in which Artur Balsam at the piano lent invaluable assistance, was played with lyricism and poetry. Ravel's Tzigane, Bloch's Nigun, the Paganini-Kreisler Campanella and Bartok's Rumanian Folk Dances completed the program. H. W. L.

CHILD PIANIST GIVES BACH PROGRAM

Denise Dubs, 12-year-old pianist, who made her New York debut early in 1947, for her second local appearance Feb. 5 was heard in an all-Bach program. Its exacting technical and intellectual demands were met with good balance of tone, sure technique, correct pedalling and easy deportment. Miss Dubs can evoke an adult-like sonority without indulging in mere pounding, as evidenced in the bravura Fantasy in C minor. Fifteen Three-Part Inventions were cleanly negotiated. The Variations on a Chorale in G minor for organ (translated for piano by William Spielter, first performance) fared well, with full tone and carefully worked-out contrapuntal detail. Also given convincing readings were the Partita in C minor, Prelude and Fugue in A minor, in addition to several encores. H. I. B.

SAIDENBERG AND CO-ARTISTS

The New Friends of Music on Feb. 6 again presented the Saidenberg Little Symphony (Daniel Saidenberg, conductor) with Ralph Kirkpatrick, harpsichord; Alexander Schneider, violin; Carleton Cooley and Ralph Hersh, viola, and Julius Baker, flute, as assisting artists. The program consisted of Bach's Brandenburg Concertos No. 3 in G (first movement), No. 6 in B flat, and No. 5 in D. The performances were convincing in the stylistic and musical purity with which they were presented. H. W. L.

ANNE TURKEL'S SONGS

A splendid stage appearance, a warm long-ranged voice and evident experience in performance were factors in the recital of Anna Turkel on Feb. 6. Since the soprano's assets are on the operatic side, she was most effective in the dramatic numbers on her song list. A high peak was the delivery of Charme des jours passés, aria from Massenet's Hérodiade, although Miss Turkel's artistry permitted her to sing beautifully the Debussy and Poulenc songs. Handel airs and Brahms and Wolf Lieder balanced the program, which concluded with four songs in English—Grandma by Chanler; Vaughan Williams' In Dreams; Dougherty's Love in the Dictionary and Mana-Zucca's Spring Is Whispering. Hellmut Baerwald played excellent accompaniments. M. C.

GARBOUSOVA'S CELLO

Raya Garbousova gave a recital on Feb. 7. She offered the Bach Sonata in G, Schubert's "Arpeggione" Fantasia, Richard Strauss's Sonata in F, op. 6, Schumann's Adagio and Allegro, op. 70, A Young Maiden's Song (Stravinsky-Duskhin), Tarantella by Vittorio Rieti and Chopin's Introduction and Polonaise, op. 3. The Bach, Schumann and Schubert works were originally written for other instruments. In all this music the artist displayed a consummate musicianship, embracing the nobility of Bach, the melodic beauties of the Romantic scores. Erich Itor Kahn gave sensitive piano cooperation. B. G.

ECHANIZ OFFERS BARLOW SONATA

Jose Echaniz, whose dual role of pianist, and conductor of the Grand Rapids (Mich.) Symphony Orchestra, makes for a busy concert life, on Feb. 9 gave a recital mainly concerned with music of Spanish flavor. His playing revealed ample technical skill, dexterous pedaling, easy manner and generally musical treatment. Highlighting the event was the first New York performance of Wayne Barlow's Sonata for Piano, and the composer was present to bow. This modernistic opus has little obvious melodic content and requires technical adroitness, properly taken care of via the Echaniz intellectual and manual command; it revealed no radically new message in its three movements. Other works played were Four Sonatas by Antonio Soler; Aria in D minor, Rafael Angelés; Rondo in B flat, Felipe Rodriguez; Sonata in D, Mateo Albéniz; Theme and Variations, op. 73 in C sharp minor, Fauré; Three Preludes from Book 1, Debussy; Toccata, Ravel; El Albaicin from Iberia Suite and Navarra, Albéniz; Cubana, De Falla; Danza Andaluza, Nin. H. I. B.

JEANETTE YSAYE APPEARS

Jeanette Ysaye, violinist, widow of Eugene Ysaye, gave a recital Feb. 10, with Leopold Mittman at the piano. Programmed were Handel's Sonata in D, Bach's Chaconne, Mendelssohn's Concerto and Franck's Sonata in A (which, incidentally, was dedicated to her husband). Mme. Ysaye obviously was intimately acquainted with the stylistic requirements of the works. In spite of some intonation flaws, a tone of lyrical quality was a feature of her work. L. J. G.

JOAN HAMMOND INTRODUCED

Joan Hammond, Australian lyric-dramatic soprano, who has sung in opera at Vienna and Covent Garden, and as soloist with orchestras under leading European conductors, gave a New York debut recital on Feb. 11. She was a handsome figure in white and her stage poise and graciousness were winning. Miss Hammond began unconventionally with Schubert Lieder, followed by Dido's Lament from Purcell's opera, a group of Hugo Wolf works, then songs in English by Gibbs, Delius, Vaughan Williams, Cyril Scott and Frank Bridge, and ended with arias by Cilea, Puccini and Massenet. She showed excellent vocal style, good diction and musicianship, if her tone production was not always blameless; revealing particular ease in her operatic arias, which seemed to denote a fine stage flair. The interpretations of lieder were best in such lofty numbers as Anakreons Grab and Ganymed by Wolf. George Reeves played superb accompaniments. There were numerous encores. R. M. K.

PASQUIER TRIO RETURNS

The New Friends of Music on Feb. 13 brought back to New York audiences the Pasquier Trio (Jean, violin; Pierre, viola; Etienne, cello). This notable group played superbly the E flat divertimento (K. 563) of Mozart. Besides the ensemble, the program presented Joseph Szigeti in two Bach works for unaccompanied violin (the G minor Sonata and Partita in E), in which the familiar virtues of his playing were displayed. R. R.

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EDITH SCHILLER AT KEYBOARD

Distinguished points in the playing of Edith Schiller, Feb. 12, were finely controlled technique and a musicality comprehending style and meaning. Miss Schiller has a smooth and singing tone when she chooses to utilize it; she possesses a sharp sense of dynamics, occasionally overstressed. The program was made up of Beethoven's Sonata, op. 7; Chopin's Sonata, op. 35; Papillons by Schumann and a group of Stravinsky, Debussy and Ravel. M. C.

JUANITA CARTER LISTS OWN WORKS

Juanita Carter offered an interesting program on Feb. 14, which listed lovely songs by Ravel and Poulenc; three unusual English numbers — Hesperus by John Duke; When I Died in Berners Street by Mary Howe, and The Children by Theodore Chanler; Celius Dougherty's Love in the Dictionary; Miss Carter's own composition Not in a Silver Casket, and folk tunes. The one aria was Gian-Carlo Menotti's air for Monica from The Medium. The soprano gave an impression of preparation, skillful use of a clear-timbred voice and exceptional diction. Her chief need appears to be a warmer approach, interpretatively speaking. Theodore Schaefer was the accompanist. M. C.

ERVIN LASZLO REAPPEARS

Last year the youthful Hungarian pianist Ervin Laszlo had a triumph in his debut recital. This season, at sixteen, he strove manfully to live up to his own standard and partially succeeded. Mr. Laszlo, playing on Feb. 17, chose all-Chopin for the pre-intermission numbers, the Fantasie in F minor, op. 49, two waltzes and the Sonata in B flat minor, op. 35. Afterward he played the Beethoven Sonata in E flat, op. 81a, four dances by Joachim Stutschefszky, the Ravel Toccata and Etude in A minor by Liszt-Paganini. This was a list calling for more maturity than he has at present. Even technically, he fell short of what the major works demanded, being further handicapped by a poorly voiced piano. B. G.

NIES-BERGER CONDUCTS MARTINU

Edouard Nies-Berger and his Chamber Orchestra gave the final concert of its subscription series on Feb. 18 — noteworthy for variety and exemplary performances. Highlight was the first American performance of Bohuslav Martinu's Concerto da Camera in F minor for violin solo, piano and strings, which featured Louis Kaufman, violinist, and Aurora Mauro-Cottone, pianist. Throughout this work there runs an exciting rhythmic quality, with a certain syncopated flavor—pulsating music with crashing chords that as suddenly gives way to beautiful melody. Mr. Kaufman's playing showed ease, dexterity and musicianship; his tone in the Adagio had the sonority and richness demanded by the music. Miss Mauro-Cottone played her share of this work with skill, was also a competent soloist in the Bach F minor Concerto. Other music included Schoenberg's Verkaerte Nacht, the charming Divertissement from Rameau's La Princesse de Navarre (first American performance) and Howard Hanson's sturdy Concerto for organ, strings and harp (first New York performance), in which the conductor was soloist. S. J. S.

LOTTE LEHMANN HAS OVATION

In the first of two scheduled recitals, Feb. 20, Lotte Lehmann sang Schubert and Hugo Wolf songs. Of particular interest in the distinguished soprano's program were many songs seldom heard in recital. She was at her best in the Schubert group, but the entire list was subject to her mastery of style and her warm, human communication of the moods of each song. Paul Ulanowsky again provided fine accompaniments. W. A. T.

PIERROT LUNAIRE BY NEW FRIENDS

Schoenberg's Pierrot Lunaire belongs to those compositions which are milestones. The music is stronger than the words, for the *Weltschmerz* of Giraud's Pierrot today seems somewhat dated. Erika von Wagner was the masterful interpreter of this work when it was revived on Feb. 20 at the New Friends of Music concert. The extremely difficult task of translating the composer's notation into the sounding reality of the stylized *Sprechgesang* was handled admirably. Edward Steuermann, piano; Robert Mann, violin and viola; Arthur Winograd, cello; Frances Blaisdell, flute and piccolo; Pasquale Fasanella, clarinet and bass clarinet, provided the instrumental background under the sensitive direction of Fritz Stiedry.

Opening the concert, the Guilet Quartet played Mozart's Quartet in B flat major (K. 458) with balance and stylistic accuracy. H. W. L.

MARINA AND NINA KOSHETZ

Marina Koshetz, well known in films, opera and concert, made her New York debut in recital, Feb. 20. Her mother, Nina Koshetz, distinguished singer of a decade or two ago, was her accompanist. The first half of the program listed Russian music, including a song by Rachmaninoff, All Want to Sing, in its first public performance; the balance included French works by Fauré, Ravel, Duparc and Poulenc, and an English group. Miss Koshetz makes a handsome stage appearance. Vocally, she has great potentialities and possesses an innate musical feeling. Her production suffered from a too frequent vibrato, despite artistic phrasing. Mme. Koshetz' accompaniments were sympathetic and technically deft. W. A. T.

TIMES HALL

NANNETTE LEVI INTRODUCED

Nannette Levi made her debut on Feb. 1 in violin music by Tartini-Kreisler, Mozart, Prokofieff, Bach, Milhaud, Chasins, and Bartok.

Miss Levi's tone was firm and large and she has a strong bow arm and fleet fingers that make for accurate playing most of the time. The Bach Sonata in A minor, No. 2, for violin alone, gave evidence of a secure understanding of the work. The playing was precise and rhythmical—especially the fuga. The Mozart G Major Concerto was given a good performance showing appreciation of the classical style. It was in the Prokofieff Sonata in D major, op. 94, that Miss Levi really came into her own. Brooks Smith was the excellent accompanist. C. A. P.

MUSICIANS GUILD GIVES BEREZOWSKY SEXTET

The Musicians Guild on Feb. 7 featured Nicolai Berezowsky's Sextet for Strings, op. 26. Executants were the Kroll Quartet, Mr. Berezowsky, violin, and David Mankovitz, viola. The work belongs idiomatically in the domain of impressionistic music, employing delicate hues and shades. Structurally, it is built in the pattern of the German Romantic period. A fine performance helped the work to a warm reception. Preceding the Sextet, Brahms' Sonata No. 1 in E minor, for cello and piano, was played with interpretative insight and beautiful tone by Leonard Rose, cellist, and the excellent pianist Frank Sheridan. The concert closed with Mozart's String Quartet in C (K. 465). H. W. L.

JOAN ROWLAND'S ENTRY

Joan Rowland, 18-year-old pianist, made her New York debut on Feb. 14. Despite her youth she has had considerable experience on the concert stage, including orchestral appearances. Her solid technical background was an asset in a Bach-Siloti Organ Prelude, the Bach-Kelberine Komm, Suesser Tod and Bach's Toccata in G minor. The first half closed with the Twenty-four Preludes by Chopin), which suffered from

(*Continued on page 20*)

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NEW YORK CONCERTS

(*Continued from page* 19)

lack of differentiation in mood and atmosphere, though in general technical traversal was competent. After intermission she played Prokofieff's Sonata No. 2 in D minor and Liszt's Rhapsodie No. 10. H. W. L.

ROBERT CORNMAN, PIANIST, SCORES

Robert Cornman is one of our most colorful young pianists, a fact he reaffirmed on Feb. 15. Of classical fare, he played three Scarlatti Sonatas, Chopin's Fantasy and Bach's Prelude and Fugue in G sharp minor (from volume II of The Well-Tempered Clavier) and of contemporary works Bartok's Sonata and Prokofieff's Sonata No. 8. His interpretations showed individuality, backed by reliable technique and a musicianship beyond surface details. Certain liberties taken with tempi were perhaps justified by the logic with which they emerged from the general design. R. L.

JOHN KNIGHT IN SUCCESSFUL DEBUT

John Knight, young Canadian pianist, who gave his debut recital Feb. 20 has the technical facilities of a fine pianist, manual dexterity, delicacy and color of touch and feeling for style. He played Bach-Liszt's Fantasy and Fugue in G minor with perception and sense of the gigantic architectural design. Beethoven's Thirty-two Variations were rendered with brilliance and apt shadings. In compositions by Ravel, Debussy, Ibert, Chopin his fine touch and sound musicianship resulted in telling interpretations. Liszt's Rakoczy March was the virtuosic closing number. H. W. L.

MARC GOTTLIEB, VIOLINIST

The 18-year-old violinist, Marc Gottlieb, was heard in a debut recital on Feb. 20. Vivaldi-Respighi's Sonata in D opened. After an initial uncertainty in intonation the young artist, in this work and the ensuing Sonata in G, op. 20, No. 3, by Beethoven, gave a good account in the main of his technical and musical achievements. His warm, sizable tone is ingratiating; his technique usually facile and dependable. In Prokofieff's Sonata in D, op. 94, a marked sense of rhythm was evident. Mr. Gottlieb introduced his own Rhapsody (first performance). The work, which mixes influences from Franck, Chausson and Spanish sources with elements of boogie-woogie, is effective if not distinguished. Martin Canin was at the piano.

H. W. L.

CARNEGIE RECITAL HALL

FAYA KISELEVA INTRODUCED

Faya Kiseleva, soprano, gave her debut recital on Feb. 15. She has a charming personality and a pleasing if not completely developed voice, at its best at present in the folksongs. Marieknа Michna, the able accompanist, also play-

WERRENRATH AND DONOHUE IN JOINT RECITAL

Reinald Werrenrath, American baritone and former Metropolitan Opera singer, made one of his rare concert appearances in New York on Feb. 20. Sharing the program was his gifted pupil, Tom Donohue. Dr. Werrenrath prefaced his songs with informal remarks which lent a warm atmosphere to the occasion. Modern German, Scandinavian and American songs, all were interpreted by him with authority and intelligence. Mr. Donohue displayed a tenor voice of pleasing quality capable of delicate nuance and phrasing, in an early American solo cantata, Francis Hopkinson's Ode from Ossian's Poems, a group of traditional Irish melodies and two songs with Dr. Werrenrath—The Moon has Rais'd Her Lamp Above by Benedict, and Nottingham Hunt, by Frederick Field Bullard. Arthur Kaplan played the excellent accompaniments.

R. R.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

March 1. E. Robert Schmitz, pianist, CH, E; Aristo Male Quartet, TiH, E; Gregoire Gourevitch, pianist, CRH, E.

March 2. Leonid Bolotine, violinist, CH, E; Little Orchestra Society, TH, E; Marion Bitter, harpist, and others, TiH, E.

March 3. New York Philharmonic-Symphony, Bruno Walter conducting, Clifford Curzon, pianist, soloist, CH, E; Lotte Lehmann, soprano, TH, E; Samuel Sanders, pianist, TiH, E; Ruth Klingsman, soprano, CRH, E.

March 4. New York Philharmonic-Symphony, Bruno Walter conducting, Clifford Curzon, pianist, soloist, CH, A; Frank Glazer, pianist, CH, E; Fordham University Glee Club, TH, E; Center Glee Club, CRH, E.

March 5. New York Philharmonic-Symphony, Walter Hendl conducting, CH, E; Teachers College Choir, TH, A; Antonio Iglesias, pianist, TH, 5:30 p.m.; Burl Ives, folksinger, TH, E; Manhattan Chamber Orchestra, CRH, E; Eleanor de Grasse, soprano, Charles McCracken, cellist, CFCH, 5:30 p.m.

March 6. New York Philharmonic-Symphony, Bruno Walter conducting, Clifford Curzon, pianist, soloist, CH, A; Heida Hermanns, pianist, CH, 5:30 p.m.; Vienna Boys Choir, CH, E; Mildred Victor, pianist, TH, A; orchestra conducted by Alan Hovhaness, TH, 5:30 p.m.; Andres Segovia, guitarist, TH, E; Ruth Schönthal, composer-pianist, Lillian Anderson, soprano, TiH, A; Andrew Frierson, baritone, CRH, A; Chayele Graber, folk songs, CFCH, 5:30 p.m.

March 7. Uta Graf, soprano, TH, E; Musicians Guild, TiH, E; Marguerite Namara, soprano, CFCH, E.

March 9. Edmund Kurtz, cellist, CH, E; Jack Brimberg, pianist, TH, E; Eva Viarda, soprano, TiH, E; Henry Strickrodt, pianist, Margaret Kirsten, soprano, CRH, E.

March 10. New York Philharmonic-Symphony, Bruno Walter conducting, Erica Morini, violinist, soloist, CH, E.

March 11. New York Philharmonic-Symphony, Bruno Walter conducting, Erica Morini, violinist, soloist, CH, A; Zino Francescatti, violinist, CH, E; Frederic White, basso, and Stuart Fastofsky, violinist, TH, E; Roberta Berlin, pianist, TiH, E; Erno R. Meringer, tenor, CRH, E; Louis Thierwachter, bass-baritone, CFCH, E.

March 12. New York Philharmonic-Symphony Young People's Concert, Stokowski conducting, CH, M; Fania Chapiro, pianist, TH, A; Philadelphia Choral Ensemble, TiH, E; James Beni, baritone, CRH, E.

March 13. New York Philharmonic-Symphony, Bruno Walter conducting, Erica Morini, violinist, soloist, CH, A; Amis Fuleihan, pianist, CH, 5:30 p.m.; Artur Rubinstein, pianist, CH, E; Harvey Siegel, pianist, TH, A; Aurora Ragaini, pianist, TH, 5:30 p.m.; Jennie Tourel, mezzo-soprano, TH, E; Eleanore Spencer, soprano, TiH, A; Lazare Saminsky conducting Emanu-el Choir, TiH, E; Mari Insinna, soprano, CFCH, 5:30 p.m.

March 14. Yale Glee Club, CH, E; John Harms Chorus, TH, E; Frederick Heyne, tenor, TiH, E; Sam Ulano, drummer's demonstration, CRH, E.

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PASSED AWAY

GIOVANNI ZENATELLO, 72, eminent operatic tenor, passed away at his home in New York on Feb. 11. He was active as a teacher of voice here for some years, and was the director of an operatic festival held annually in Verona, Italy, his birthplace. The son of a baker, he studied at the Milan Conservatory under Moretti and made his debut at La Scala in 1901 as Canio. He won particular success on a South American tour and then sang for a number of seasons at Covent Garden, appearing with such singers as Melba in Otello and other works, and created the role of Pinkerton in Madama Butterfly at La Scala in 1904. Zenatello married in 1911 Maria Gay, noted contralto, who had sung Carmen opposite his Don Jose in London, and they made many appearances together in later years. In 1907 he joined the Manhattan Opera Company, his New York debut being as Enzo in La Gioconda, and appeared also as Rhadames and Cavaradossi. He was heard with the Boston Opera Company from 1909 to 1914, also with the Chicago Opera in 1912-13. Later he sang some performances with the Pennsylvania Grand Opera Company. Mr. and Mrs. Zenatello in later years trained a number of singers who became well known, including Nino Martini, tenor, and they were said to have "discovered" Lily Pons at a time when that coloratura soprano had not yet gained prominence. His wife died in 1943. A daughter Nina, who is in Italy, survives.

BARONESS KATHERINE EVANS VON KLENNER, 89, founder of the National Opera Club of America, died at her New York home on Feb. 4. She was born in Rochester, N. Y., and received most of her education in Europe, including voice study with Pauline Viardot-Garcia. In 1895 she was married to Baron Rudolph von Klenner, of Vienna, who died before World War I. In 1913 she founded the National Opera Club, which held monthly musicales at the Waldorf-Astoria. She promoted a project for the establishment of opera companies in every community, was active in the New York State Federation of Women's clubs, conducted a vocal school at Chautauqua, N. Y., and was president of the Women's Press Club of N. Y. from 1907 to 1912.

FRANK CUTHBERT, 54, baritone, for 12 years director of music at the University of West Virginia, died at his home in Morgantown, W. Va., on Jan. 27.

A native of Duquesne, Pa., he won a fellowship at the Juilliard School of Music in New York, studying under Leon Rothier and Ernest Lunt. After service in the Navy during World War I, Cuthbert sang on the radio in its early days, appearing also in concerts and as Dr. Engle in The Student Prince. He was soloist at St. Bartholomew's Church in New York and maintained a vocal studio until 1934, being a member of NATS.

PAUL STOEVING, 86, violinist, composer and teacher, died in New York on Dec. 24, according to information that recently reached this publication. He had lived in retirement for some time, devoting himself to composition and writing. Mr. Stoeving received his training in Paris under Léonard, and made concert tours of Europe and the United States. He taught for 16 years at the Guildhall School of Music and Trinity College in London. He published The Story of the Violin, Mastery of the Bow and Bowing Subtleties, and Right Arm Gymnastics. Coming to the U. S. in 1914, he taught and lectured in colleges and private schools, including New York University School of Education. He is survived by a son, a daughter and three grandchildren.

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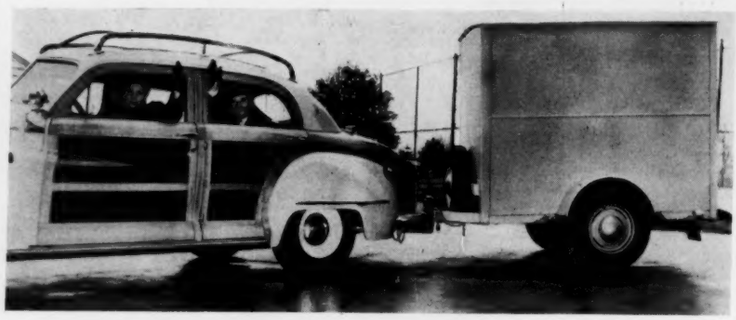

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This modern variation on the "gypsy life" saves Bartlett and Robertson the annoyances of constant travel, such as catching trains, making connections in out-of-the-way places, waiting for porters, taxis, etc., and eating at station lunch counters. They have wholesome meals purchased under their own supervision and prepared in restaurants and bakeries along the way. The food is carried in a container, made to their own specifications, which preserves the qualities of fresh meats and vegetables, salads, and hot beverages. They also have their tea, which they make by means of a spirit lamp.

Their chauffeur and maintenance man is Miss Bartlett's brother, former RAF Flight Lieut. Arthur Bartlett, who throughout the war was maintenance supervisor of bomber squadrons. His wife accompanies the caravan and attends to food purchases and other necessities of life on the road. The couple came here from England last fall, and find America so enchanting that they plan to become citizens and settle eventually in California.

Bystanders Ask Questions

The unusual equipage excites great interest in large and small towns alike. In Sydney, Nova Scotia, where the season's tour began, nearly the entire town turned out to see the unloading of the trailer, which townsfolk assumed contained deer or other big game. Many expect the trailer to carry horses, and hordes of boys follow it seeking a glimpse of them. The most frequent question asked by men and boys is about the cost of the outfit. The sedan cost $3,500 and the trailer $900. The latter carries 2,700 pounds, the pianos weighing 900 lbs. each. Furniture movers are arranged for ahead of arrival; in college towns these chores are usually performed by students.

To permit four to five concerts weekly, the Bartlett and Robertson tour follows a continuous line. It started in mid-October, in Nova Scotia; took them halfway down the Atlantic Coast, then across to Detroit. After a three-week Christmas holiday in New York the itinerary began again in West Virginia, goes through North Carolina, Georgia, Mississippi, Louisiana, Texas, Kansas, Illinois, Ohio, Michigan, Wisconsin, then across Western Canada to the Pacific Coast cities. It ends May 7 in California, where the pianists concertize in seventeen cities, including Hollywood and Los Angeles proper.

Andrea Chenier and the Moses Revival in Brooklyn

In the Jan. 22 opera performance at the Brooklyn Academy of Music, Director Salmaggi set aside his Aidas and Traviatas to present the Andrea Chenier of Giordano. Taking all the hazards into consideration it proved a worthwhile enterprise and an enjoyable evening. The name role was sung gloriously by Mario Pasquetto and excellent in the supporting parts were Flora Shannon, as the Countess de Coigny; June Kelly, singing Madeleine with emotional sincerity and clarity; Claudio Frigerio, vocally outstanding as Gerard; and a lengthy list of good character and small role singers. The chorus ensemble was especially effective on this occasion.

Uriel Nespoli, taking over the baton for this performance, demonstrated his expert knowledge of the score and his flair for impassioned reading. Conductor and artists were enthusiastically received by the audience.

On the following Saturday night, Jan. 29, Alfredo Salmaggi made the music lovers a real gift with his revival of Rossini's Moses, last heard during the Hippodrome opera season ten years ago. The score is magnificent, massively designed and rich in harmonic color. It is florid in aria and interspersed with lovely duet, trio and chorus ensembles. It seemed that some of the best of the composer's orchestral scoring was heard in this work which at moments forecast in weight and quality the dramatic warmth of the later Verdi period. The action is slight in comparison with the music figures which supply the dramatic accent and one wondered if the whole might be transferred to the oratorio field without loss of impact.

The Moses role, demanding sonority, flexibility, exceptional breath control and technical skill to maintain utterance on repeated high and low tessituras at the extremes of the vocal range, was splendidly sung by Nino Ruisi. He was a dominating figure. Smooth and mellow singing was offered by Claudio Frigerio as Pharaoh. Gabor Carelli, as the son, and Barbara Patton, as the wife of the Pharaoh, were vocally and histrionically effective. One of the finest bits of concerted song was the Pharaoh family trio in Act II. In supporting roles were Costante Sorvino, Maria Pasca, Mina Earnest, Francesco Curci, Joseph Contreras, Pietro Righi, with Mimi Kellerman as Premiere Danseuse in an interpolated divertissement.

Stellar honors went to Armando Aliberti who did a brilliant job of conducting and who merited the ovations of applause which brought him out for numerous curtain calls. This young director has power. M. C.

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NEW PUBLICATIONS

The first broadcast from the Carl Fischer Concert Hall, on Feb. 13, observed station WNYC's Tenth Festival of American Music. Works were performed by Andor Foldes (pianist) and a choral group under the direction of Ralph Hunter. The program included William Bergsma's In a Glass of Water Before Retiring and On the Beach at Night, both choral works. The latter was selected by the Music Library Association Committee for the Best Musical Works of 1948 as the best choral composition published in the United States last year. Other choral works were If I Had a Ribbon Bow, and Cindy by Roy Harris; and A Song of the Palace, Crossing the Han River, In the Quiet Night and The Gold Threaded Robe, by Peter Mennin. Norman Dello Joio's Piano Sonata No. 3, Andor Foldes' Two Miniatures and Prelude, and Virgil Thomson's Ragtime Bass and Oscillating Arm from the Ten Etudes were the selections for piano. . . . Southern Music Publishing Co. has signed a contract with Tibor Serly for the publication of his works. Among the pieces is a Rhapsody on Folk Songs Harmonized by Bela Bartok (for viola and piano). . . . Brahms' Prelude and Fugue in A minor for Organ has been transcribed for full orchestra by M. Wood Hill and is available for rental through F. J. Ullsperger.

Among recent premieres were Darius Milhaud's Concerto for Marimba and Vibraphone, commissioned by Jack Conner, player of the former instrument, on Feb. 12, by the St. Louis Symphony under Vladimir Golschmann; Julia Smith's Folkways Symphony on Jan. 31, by the Toledo Symphony Orchestra, under Hans Lange's direction; Zoltan Kodaly's Theater Overture, written for his Hary Janos Suite, and now played in America for the first time on Feb. 1 by the Erie Philharmonic Orchestra under Fritz Mahler. Richard Strauss' symphonic version of themes from The Legend of Joseph had its world premiere by the San Antonio Symphony on Feb. 26, conducted by Max Reiter. . . . Jennie Tourel will sing the world premiere of Leonard Bernstein's Love Song and the American premiere of Benjamin Britten's two Lullabies taken from his cycle, Charm of Lullabies.

Dr. Serge Koussevitzky has donated a large part of his personal library of orchestral scores to the Hebrew University of Jerusalem. This will serve as a nucleus of a library, to be known as the Koussevitzky Collection of Orchestral and Chamber Music, which will be available to musical organizations and individuals throughout Israel. Contributions of orchestral and chamber music scores and instrumental parts may be sent to Leonard Bernstein at the Hebrew University House at 9 East 89th St., in New York.

Herman Greenberg, sales manager of the American Society of Composers, Authors and Publishers, has announced his retirement, effective March 1, after thirty years of active duty at the home office of the Society. He contemplates taking a long vacation; after his return, he will still be active in a consulting capacity with ASCAP.

The board of directors of the Society announced the appointment of Jules M. Collins as sales manager to succeed Mr. Greenberg. Mr. Collins, formerly manager of the radio division of the Society, has been associated with ASCAP for the past twelve years. He is a graduate of Harvard College and Harvard Law School. Prior to his association with ASCAP, he was employed by Paramount and Universal Pictures in a legal capacity.

Vocal Score

FOUR SAINTS IN THREE ACTS, by Virgil Thomson. Music Press, Inc., N. Y.

Enough has been written about this Virgil Thomson-Gertrude Stein collaboration to make it as well known as any American opera. Recently Victor issued an abridged recording, most of it made with the initial 1934 cast, which should spread its values still further. Four Saints in Three Acts has been described by Maurice Grosser, the scenarist, as "both an opera and choreographic spectacle. Imaginary but characteristic incidents from the lives of the saints constitute its action. Its scene is laid in sixteenth-century Spain. . . ." Concerning the difficulties of the text, Grosser adds that "One should not try to interpret too literally the words of this opera, nor should one fall into the opposite error of thinking that they mean nothing at all. The scenarist believes that any practicable interpretation of the text is legitimate."

There are many beauties in the music—more than a perusal of this vocal score would indicate. Several things which sound completely incomprehensible on the page make considerable sense behind the footlights. This is especially true of the music-text relationship. Thomson's idiom is a sharp, clear one, eclectic, and in style anything but modern in the harmonic sense, drawn largely from French and American sources, with here and there a touch of Handelian part writing. One might search out other influences, but they all add up to sheer individuality in the end. Four Saints in Three Acts is not for everybody, but there is enough imagination in it to make it one of the most concrete contributions to American opera.

For String Orchestra

SKETCHES, by Gerald Hartley; SCHERZO, by Harry Somers. Associated Music Publishers, Inc. Score $1.50.

The Sketches for String Orchestra are named Village Dancers, Interlude, and In the Streets. Each of the three is short. The music, as a whole, is objectively conceived, conservative in harmonic and melodic scheme, and written without offering the string players many problems. School ensembles might find it of interest. The Somers piece is in a more modern idiom. It is based on a rhythmic subject that is tossed around among the various strings, and is a little more difficult than the Hartley sketches.

GREGORIAN OVERTURE, by Godfrey Turner. Broadcast Music, Inc., N.Y. $1.75.

Turner has scored this work for two string orchestras. Although the composer would prefer the orchestra to be re-seated into two groups for performance, such a procedure is not mandatory, since the parts are written like "divisi" parts, so that each of a pair of instrumentalists can take one line. The work bears a faint stylistic resemblance to Vaughan Williams' Fantasia on a Theme of Thomas Tallis, being modal in nature, slow in tempo, building to a relentless climax. Playing time is about thirteen minutes.

For Piano Solo

SONATINA, by Peter Oldham. Oxford University Press (Carl Fischer, Inc., N. Y.). $2.60.

There are quite a few unconventional moments in this Sonatina, together with many that show a true intellectual grasp of the material. The harmonic idiom is advanced. Four sections—Allegro moderato e marcato; Lento, ma cantabile; Allegretto moderato; Lento molto. A particularly pleasant swinging line is encountered in the third movement, which is in the unusual rhythm of 11/8.

For Viola and Piano

IRISH SONATA, by Kurt George Roger. Francis, Day & Hunter, Ltd. (Mercury Music Corp., N. Y.).

Kurt George Roger is an Austrian-born composer now living in America. Although this Irish Sonata would suggest an essay into nationalistic music, the score is primarily a large-scale work in the orthodox Germanic tradition. The three movements are Allegro energico; Andante molto espressivo; and Allegro con spirito. The writing is vigorous, and mostly traditional throughout, with sturdy developments and a maximum of interplay between piano and viola. Not for inexperienced players, but should be investigated by artists.

Bassoon Concerto

CONCERTO FOR BASSOON AND ORCHESTRA, by V. Bruns. Leeds Music Corp., N. Y. $1.50.

Music for solo bassoon is rare enough; concertos are still rarer. Therefore all bassoonists will probably want to take a look at this score, although none but virtuosos or near-virtuosos will be able to play it successfully. Standard reference books contain no mention of Bruns. On stylistic evidence he is a Russian contemporary, considerably under the influence of Shostakovich (see the fast-moving scale passages of the last movement). The second movement, incidentally, an Andante molto sostenuto (quasi adagio), is a cadenza for unaccompanied bassoon.

For Voice and Piano

FAVORITE MELODIES FROM GILBERT AND SULLIVAN, arranged by Bryceson Treharne. G. Schirmer, Inc., N. Y. $1.50.

Twenty-eight excerpts from eight of the Gilbert and Sullivan operettas are represented here. The Gondoliers and H.M.S. Pinafore have five; The Mikado, Pirates of Penzance and Patience, four; The Yeoman of the Guard, two; The Sorcerer, three; Trial by Jury, one. All of the easy piano arrangements are by Treharne, who has incorporated the melodic line into his accompaniments.

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BERNICE FROST SAYS . . .

WHY SHOULD A TEACHER STUDY?

Occasionally one finds teachers who express surprise when asked if they are planning to study this summer. Although the percentage is small, there are some who believe that any thought of study is—as they express it—"beneath them."

These teachers may have, many years ago, graduated from a conservatory, and some of them have studied with the best teachers here and abroad. But they have no understanding of how fast educational trends are moving and how piano technical ideas are progressing.

A teacher asked recently if it were possible to attend a certain summer class under an assumed name because he thought pupils and their parents would lose regard for his professional ability if they knew he was studying!

Another teacher seeking advice on summer schools stated that she had gotten nothing out of the past two summers' study. She felt she knew more than the instructors, and had contributed more in one class particularly than the teacher. Contrary to the impression one might have from the foregoing remark, the lady is a modest person who is always seeking to improve her teaching. She probably chose the wrong classes, and definitely needs a change of attitude on her own part.

Good Schools Plentiful

Another teacher inquires where one should study. This is impossible to answer without more data as it depends upon how far one wishes to travel, the amount of expenditure involved and the special work one wishes to take.

Fortunately, regardless of where one lives, there are good summer music schools nearby. Our country is filled with them.

Every large city has several good schools; most smaller cities offer summer courses and many country places have summer colonies for music work.

For the piano teacher, one can safely say that any school will provide piano educational classes of value to all.

Every teacher should spend the summers in study as often as time and financial status will permit. This should be at least every third summer, and oftener if possible.

Inspirational Benefits

It is not only the gain from the classes, with fine lecturers and private instructors, but the contact with other piano teachers from every part of the country that is of benefit. The latter in itself is an inspiration.

Getting into the student attitude is good for everyone. Listening to fine music and enjoying a change of environment bring renewed enthusiasm for one's teaching in the fall.

It is true that studying in the summer months sounds like a busman's holiday, but is there a true musician who enjoys a vacation without music?

Solos Too Difficult

Do you think it encourages pupils in their piano study occasionally to give them solos too difficult for them? I have found both good and bad results from doing this. C. R.—N. H.

With pupils needing a direct challenge, giving solos really too difficult for them may be a source of stimulation.

On the whole, however, it is not educationally sound to do this. From a musical-pianistic and psychological viewpoint, it is bad.

Often the pupil becomes so involved in playing the correct notes, etc., that all thought of musical interpretation is lost and careless habits result, especially the habit of not listening.

Also the long time required to perfect a too difficult number brings a lag in interest and concentration.

Timid Pupil

A high school age pupil resents any request to repeat a passage which has been played incorrectly. She is a timid person, and this reaction is rather surprising. Have you any suggestions? B. S. M.—N. Y.

If the young lady is of a retiring nature and timid, this attitude may be the result of a self-consciousness which is not meant to be resentful.

Try ignoring the reaction and continue to request that incorrectly played passages be repeated. If the manner continues, you might remark that it is childish and unbecoming to one of her mature years.

Violin and Piano Study

I have been told by a violin instructor that my young son should have two years of piano study before beginning his violin instruction. Do you agree with this? A. W.—Ga.

Many violin teachers find that at least one year of piano lessons gives a beginning violin student a background which makes for faster progress in the violin work.

It is also very satisfactory to have the pupil begin both instruments at the same time, but in any case be sure your son has a good foundation in ear training in both his violin and piano lessons.

Piano Collections

Can you list a few collections of piano music published recently that will be good for second and third grade pupils wishing both the classic style and modern idiom? A suggestion of technical books would also be appreciated. N. C. F.—N. M.

In Grade Two you will find these interesting: Twelve Dances by Goedicke-Quaile, published by Carl Fischer; Four Children's Pieces by Klein, published by Elkan-Vogel; Thinking Fingers (technical) by Maier-Mitchell, published by Mills; and Piano Classic Collection (Grade Two up), published by J. Fischer.

For grade three: Ten Etudettes by Mana-Zucca, published by Presser; Early Italian Classics by Shaw, published by J. Fischer; and Folk Preludes by Bowles, published by Mercury.

NEW MUSIC FOR THE TEACHER

By HENRY HARRIS

For Piano

PIANO CLASSIC COLLECTION, $1.25. 50 pieces in the intermediate grades, with 21 composers represented. Some of the material is regularly used teaching repertoire, while less familiar pieces by J. C. Bach and Pescetti are presented, to mention but two. This is substantial fare for a pupil's development. J. Fischer & Bro., N. Y.

YOUR CHOPIN BOOK, selected and edited by Guy Maier, $1. These 23 pieces are chosen from the various forms of which Chopin was master, and will well suit the pupil of average technical equipment. Included is the posthumous Nocturne in C minor, which is not in most collections of nocturnes and is an interesting novelty. SONATA IN B FLAT MAJOR, by Mozart, 75c. Found heretofore only in the Urtext, this lovely work (Köchel 570) is now readily available. Chamber music players will recognize it as an oft-played sonata for violin and piano, but it probably was first written for piano solo. The three movements are fingered by Guy Maier, who also has provided an introduction. A fine addition to our classic repertoire. ELVES IN THE FOREST, by Veda M. Berkman, 35c. A lively scherzo for the 3rd year technique. Chords for the hands in interlocking position are of special interest, while in various sections each hand contributes to the musical effect in this original teaching piece. THE DANCE, by Virginia Obenchain, 35c. In the style of a soft-shoe dance, this tripping piece is a good study for 3rds in the right hand, and chord playing in both hands. Grade 2-3. SPINNING-WHEEL, by Maryan Rawicz, 60c. A 3rd grade piece in popular vein, with the left hand recalling the rhythm of a "ragtime" piece. It is good-humored, and will serve as a novelty or recreation. THE VILLAIN DANCES, by Evelyn Strum, 30c. A good character-piece for grade 2, to introduce accidentals and short chromatic scales. Mills Music, Inc., N. Y.

AN IRISH JIG TUNE, by Charles Huerter, 35c. In 6/8 time, the gay tripping figure in the right hand along with the droning bass playing the interval of a fifth seem to provide a genuine Irish flavor. PEPPERMINT CANDY, by Virginia Obenchain, 35c. In Key of C, for grade 1, in note patterns which lie easily for little fingers. Words supplement the music on one page. G. Schirmer, Inc., N. Y.

For Two Pianos

BOURREE and GIGUE in D, by Bach, 60c and 75c each. Transcribed by Eric Steiner from the Suite No. 3 for Orchestra, these short pieces do not require great skill and can be enjoyed by players of ordinary ability. With one voice in each hand for both players, they are good studies for clear phrasing and precise rhythm. G. Schirmer, Inc., N. Y.

Popular Piano Playing Book

PRACTICAL TECHNIC for popular piano playing, by Marvin Kahn and Milton Schafer, $1. A thorough method for the problems of contemporary popular piano music, surveying the difficulties of syncopated rhythms, studies in 10ths, 3rds, and 4ths, arpeggios, etc.; instruction is given on such characteristic features as trick runs and barrel house bass. 47 pages. Mills Music, Inc., N. Y.

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IN SCHOOLS and STUDIOS

Artur Wolf Publishes Booklet On Singing Methods

Artur Wolf, for some years a prominent voice teacher in Europe, and formerly resident in Vienna, is now teaching in New York. Author of a book on vocal production under the title Gymnastik des Gesangsapparates (Exercise of the Song Mechanism), he was prompted by the success of this treatise in Europe to put some of his experiences into a smaller booklet, Criticism of One-Sided Singing Methods, which has recently been translated into English.

Attaining the greatest flexibility of the vocal organs is one of the primary objectives of this work. Mr. Wolf opposes the use of "open" and "closed" tones and maintains that, if flexibility is attained throughout, the vocal apparatus may be treated as a single instrument. One may sing with mixed resonances throughout the entire range, allowing for emotion to "color" the voice, instead of using what he calls "the monotonously over-darkened voice cultivated by many present-day singers." Mr. Wolf also stresses use of normal tension to maintain free, open emission, and warns against mistaking falsetto for *piano* singing, the damming up of the breath at the vocal cords and then explosively expelling it, and against training the voice by starting with "thin" tones in the upper part of the range, which "may produce brittle voices with uncertain top tones."

This vocal pedagogue points out that the old Italian school did not teach by imitation alone, but rather on the basis of long years of experience which incorporated the best scientific singing of the most modern schools of the time. "They set out to achieve, first, flexibility and, second, abundance of resonance and beauty of sound. They based their method on coloratura exercises for flexibility, and solfeggio for diction and balance of vowels (color), together with chromatic scales for even color, working in the middle of the voice, later on the extremes, and then only sparingly." Mr. Wolf, in summation, says that no single method "can teach the great art of singing—much must be furnished by the student-singer or artist-singer. The teacher can only cast light in these dark corners."

DR. KAROL LISZNIEWSKI, member, Faculty of the Cincinnati Conservatory of Music, served as judge for the Young Artists Contest of the Ohio Federation of Music Clubs in Columbus, Feb. 18. He will serve for the Dixie District Auditions of the N.F.M.C. at Peabody College, Nashville, March 5, and judge a Chopin Contest in Huntington, W. Va.

Don Giovanni by the Mannes Music School

At the Hunter Playhouse, the Mannes Music School presented Mozart's Don Giovanni on Feb. 18 and 19. With Carl Bamberger as musical director and the work staged by Ralph Herbert in imaginative settings by Richard Rychtarik, the immortal masterpiece was performed with great and justified success. Robert Trehy and Andrew White alternated in the title role, Francis Monachino and Nathaniel Frey as Leporello, Biruta Ramoska was Donna Elvira; Gladys Kuchta, Donna Anna. With David Garen as Don Ottavio, Melvin Held as the Commandant, Earl Redding as Masetto and Molly Starkman as Zerlina, the well-paced evening was a proud achievement and gave testimony of the excellent work done at the Mannes School. Not only was the opera well sung, but the young artists were thoroughly familiar with the stylistic requirements of the difficult work. The reception by the audience was enthusiastic. H. W. L.

Philadelphia Orchestra Youth Auditions

Auditions for youth soloists to appear with the Philadelphia Orchestra at the Youth Concerts next season will be held near the end of March.

Vocalists, pianists, and other instrumentalists within the age limit of 13 to 25 years, are eligible if they are residents of, or students in, Philadelphia or the immediate vicinity. Young musicians wishing to compete for this privilege should send name, address, telephone number, date of birth, and name of instrument or type of voice to: Concerts for Youth Committee, 1910 Girard Trust Company Building, Philadelphia 2, not later than March 9, 1949.

NENITA ESCANDON, 12-year-old Cuban pianist, played at the La Forge-Berúmen Studios, the Museum of the City of New York, and the Hotel Plaza for the Musicians Club of New York. Miss Escandón is a pupil of Ernesto Berúmen.

Teachers Organization Elects

The following officers of The American Guild of Music Teachers, Inc. (Minneapolis parent chapter) were elected to serve for the ensuing year: J. G. Hinderer, president; Luella Morrison, vice-president; Lola M. Green, secretary; Vera Allen, treasurer. Viva Barrows, Helen Yancy and Inga Engebretsen were elected to serve as directors.

Rogers' The Passion at Juilliard

The first New York performance of Bernard Rogers' The Passion was given as a part of the memorial concert honoring Dr. Frank Damrosch at the Juilliard School of Music Concert Hall, Feb. 18. The Juilliard Orchestra (Section I) accompanying the Juilliard Chorus under the direction of Robert Shaw and Warren Galjour gave a laudable exposition of the taxing and vocally difficult work. Soloists chosen from the students were John Druary, Blake Stern and Doris Okerson. The program opened with Haydn's C Major Symphony, fol-

(*Continued on page 26*)

UP and DOWN THE GUILD KEYBOARD

Lemuel Childers, the efficient chairman of the new Tulsa, Okla., Chapter of NGPT with 22 members, is an orchestral composer. His Tabernacle Tunes (based on Negro themes) was on the February program of the Tulsa Philharmonic Orchestra, and the Lions Club recently surprised him with "Childers Day," featuring his compositions for the entire program.

La Salle Spier's (Washington, D. C. chairman) score, Journey with a Clarinet, has been accepted by Richard Bales for performance in the National Gallery during the Festival of American Music in May.

T. Guy Rogers, of San Antonio, is principal of the largest school in Texas. This school is known all over the world for its extra-curricular activities, pictured in Life Magazine, National Geographic, and other publications. Mr. Rogers says, "Music is an emotional stabilizer. Music as an opening exercise is on a par with prayer."

Bessie Ryan, of the American Conservatory, Chicago, and chairman of the Chicago chapter of the Guild, presided during the recent national MTNA convention at Stevens Hotel in that city, at an impressive breakfast given by the Illinois MTA, of which she is also president.

Use of Records in Teaching

Survey question: *"What use, if any, do you make of records in connection with your teaching?"*

Mrs. Hilda Bush, Bend, Oregon, answers: "Records of the artist's interpretation of the masterworks are very important. My pupils receive great help from hearing them. Often it verifies our own interpretations, as far as the student goes. Fine records add culture to your studio."

Sister M. Francesca, LaCrosse, Wisconsin, writes: "The use of records, to me, seems invaluable in the teaching of advanced students, for it makes them alert to many of the finer points in interpretation in general, but particularly so in the art of phrasing, pedaling, and, in the artistic use of the much abused 'tempo rubato.' For an illustration of the latter I like to use Artur Rubinstein's recordings of the Chopin Nocturnes. In this group Rubinstein, I think, excels in showing what Chopin meant by 'a gentle relaxation of the rigid tempo.' Of course it is understood that the recording machine be a good one."

Ruth K. Snyder, Reading, Pa., says: "I use symphonic recordings to help my ensemble class pupils studying concerto to become accustomed to independence of voices, overtones and resonance—to get a complete picture. Recordings of a pupil's own work are valuable in helping him develop self-criticism."

Mrs. J. K. Ainsworth, Camp Hill, Pa., replies: "After a pupil is thoroughly familiar with a composition it is interesting to compare interpretations, but one should be on guard against imitations, especially with the very young."

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IN SCHOOLS AND STUDIOS

(*Continued from page 25*)

lowed by the new work, which was divided into six episodes entitled Jerusalem, The Temple, Gethsemane, Pilate, Calvary, The Triumph.

Solo voices were used in narration, for the most part in *recitativo* style, the choral writing being also declamatory. The composer's finest color and the more impressive portions of the intricate design lay in his descriptive writing and orchestral interludes. The vocal concepts frequently lacked warmth and continuity because of the almost complete elimination of any melodic line in solo or ensemble. Mr. Rogers has few peers in his contrapuntal patterns, but one feels a lack of sympathetic understanding in his employment of the voice.

The Passion is a striking, controversial piece, interesting to hear, yet somewhat unrewarding in its portrayal of the subject. The text is by Percival Charles Rodda; and the dictional delivery by the Juilliard forces, plus the excellent instrumental work, rates high praise.

M. C.

Prof. Pollak with Los Angeles Conservatory

Prof. Robert Pollak, violinist, has been for 11 years a member of the faculty of the Los Angeles Conservatory of Music and Arts, also maintaining a private studio. Prof. Pollak, a former professor in the Moscow Conservatory of Music, left Russia in 1919 and was appointed head of the violin department of the Vienna Conservatory. From 1926 to 1930 he held a similar position at the San Francisco Conservatory; and from 1930 to 1937 headed the violin department at the Imperial Academy of Music in Tokyo. He has been in Southern California since the latter year.

Leschetizky Assn. of America Announces Recitals

Officers of the Leschetizky Association of America have announced three recitals for the season 1949. The first was held on Jan. 30, a program by Eleanor Spencer, pianist, at the New York home of Nora Norman. The second, held on Feb. 27 at the home of Mrs. Arcadia C. Zaless, presented young artists from the studios of Avis Bliven Charbonnel, Mrs. Walter Golde, Edwin Hughes, Marie Schneider-Staack, Artur Schnabel and Paul Wittgenstein. On April 10 a chamber music program will be held at the Golde Studio.

SCHOOL NOTES

Raya Garbousova, cellist, appeared on Feb. 15 in the Oberlin Artist Recitals, Oberlin College, Oberlin, Ohio.

Dr. Max Swarthout, for the past 15 years dean of the College of Music at the University of Southern California, has joined the piano artist faculty of the Los Angeles Conservatory of Music and Arts.

Norma Malerba, soprano, and Stuart Fastofsky, violinist, appeared on Feb. 14 in the "Kellogg Gem" series presented by Lucile Kellogg at the Little Theater of the West Side YMCA. A preview of the program was heard over WBNX on Feb. 13.

Appearing in the program for the monthly meeting (Feb. 3) of the Piano Teachers Congress at Steinway Hall were A. Louis Scarmolin, Mark Nevins, Dorothea Lawrence and Raissa Tselentis assisted by Stephanie Scourby.

Sona Alyse Kara, soprano, artist-student of Zenka Stayna, sang Marguerite in Faust on Feb. 1 at the Master Institute Theater under direction of Armando Agnini.

The Songstress, an English version of a little known opera by Joseph Haydn, La Canterina, was given its first hearing in New York on Jan. 22 at the Playhouse of the Henry Street Settlement. The two-act version used was an edition by Karl Geiringer of a MS. in the Esterhazy Library at Budapest. Accompaniment was provided by the Henry Street Settlement Orchestra. Rudolph Scholz conducted, and the cast included Josephine Monachino, Rhoda Boggs, Howard Fried and John P. Kuhn.

Carmel Alcaro, who recently graduated from high school, will continue music as a career. She is preparing for concerts, and is a member of the International Piano Teachers Association and of the teaching staff of the Alcaro Music Studios, of which her father, Al Alcaro, is head.

H. Maurice-Jacquet will return to his vocal studio early in March after an absence of two months due to illness.

The La Puma Opera Workshop includes on its performance schedule for March Traviata, March 19; Barber of Seville, 20; Otello, 26; all at the Community Center Auditorium. In preparation are Manon, Bartered Bride, Norma, Mignon and other operas.

Laszlo Halasz, artistic and musical director of the New York City Opera, was guest speaker on Jan. 18 at the monthly meeting of the New York Singing Teachers Association at Carl Fischer Concert Hall. Carl Gutekunst presided.

William ("Bill") Green has joined the faculty of the Minneapolis College of Music as instructor of modern harmony and arranging. Mr. Green has appeared extensively in the popular field in theatres, night clubs, on the screen and in radio.

The Pasquier Trio (Jean, violinist; Pierre, violist; and Etienne, cellist) return to the San Francisco Bay Area on March 9, for a concert at Mills College, Oakland, under the sponsorship of the Associated Students.

The 18th annual award of the Kate Neal Kinley Memorial Fellowship, amounting to $1,000 for advanced study of the fine arts here or abroad, open to graduates of the University of Illinois or similar institutions who are not more than 24 years old, has been announced. Candidates in creative music must file examples of their work and those in the executive or administrative field must take an examination at the University of Illinois, in Urbana, on June 4. Applications must be submitted before May 1.

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